

HIT PARADER

HERMAN'S
HERMITS



MOVIE
"HOLD ON"
PIX & STORY
CONTEST

35 CENTS

JUNE / CDC



"I ALMOST **BARRY MCGUIRE**
HAD TO DIE...TO LEARN TO LIVE!"

"They said we
could not
marry!" BY

KATHY & JOHN WALKER

BEATLES DID IT!!



LOU CHRISTIE says "The
BEATLES almost destroyed
my friends!"

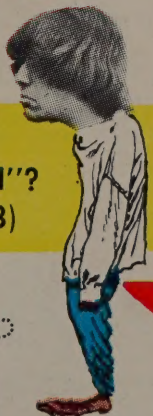
DICK CLARK in **CHICAGO**

ANIMALS IN **LONDON**

CALIFORNIA DREAMERS,

THE **MAMA'S** AND
THE **PAPA'S**

what's a
"WERELAUGH"?
(see page 13)



The
YARDBIRDS
Toss A
BOMB



THE McGOYS
"We like screaming
TEENAGERS"

SIMON & GARFUNKEL

DAVID & JONATHAN

PETER ASHER

BLOOS McGOOS

and

S/SGT. BARRY SADLER



TOP TUNES
song lyrics

A SIGN OF THE TIMES
FRANKIE & JOHNNY
SECRET AGENT MAN
AIN'T THAT A GROOVE
ONE TRACK MIND
TIME • KICKS
WALKIN' MY CAT
NAMED DOG
THE LOVE YOU SAVE
MAY BE YOUR OWN
WHAT NOW MY LOVE
SATISFACTION
YOU'RE MY SOUL
AND INSPIRATION
TIME WON'T LET ME

TOP TUNES
song lyrics

MAY MY HEART BE
CAST INTO STONE
TILL THE END OF THE DAY
I SURRENDER
YOU'RE GONNA NEED
SOMEBODY ON YOUR MIND
LITTLE LATIN LUPE LU
THE ONE ON THE LEFT
IS ON THE RIGHT
LULLABY OF LOVE
GOOD LOVIN'
OUTSIDE THE GATES
OF HEAVEN
LOVE IS ME, LOVE
IS YOU

TOP TUNES
song lyrics

RHAPSODY IN THE RAIN
I'M SO LONESOME
I COULD CRY
IT'S TOO LATE
GLORIA
THIS OLE HEART
OF MINE
THINK I'LL GO SOMEWHERE
AND CRY MYSELF TO SLEEP
BANG BANG
HELPLESS
SURE GONNA MISS HER
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SUE ANE LANGDON

HERBERT ANDERSON

and introducing

PETER BLAIR NOONE

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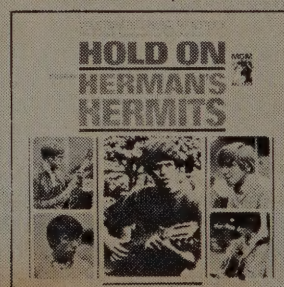


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the
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JUNE 1966

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60/MUSIC SPOTLIGHT/*A Bacon, Lettuce and Tomato Sandwich*
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•AIN'T THAT A GROOVE

(As recorded by James Brown/King)
JAMES BROWN
NAT JONES

Woh, woh,
When your baby and you are tight
And everything you say and do is mellow
She keeps everything all right
And you know that you're the only fellow
Ain't that a groove, ain't that a groove,
ain't that a groove, ain't that a groove.

Now look a-here fellows
Girls like to be on the move
Whenever they think their man is yellow
He'll fight real hard to make things right
'Cause he's the only fellow
Ain't that a groove, ain't that a groove
Do you hear me people
Ain't that a groove, ain't that a groove.

Do you love me
Yes I love you, etc.,
I gotta, gotta, gotta, gotta gotta, gotta,
gotta gotta know.

Look here I gotta tell you, dig this
This one'll kill ya
Only little piece of money and plenty
of love
Can keep everything together
Well forget about the money, plenty of
love, ain't that mellow
Now you got to feel so groovy
Ain't that a groove, feel so groovy
Ain't that a groove, feel so groovy
Ain't that a groove, feel so groovy
Look a-here, I'm not gonna talk all day
but I want you to get the feeling.
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•RHAPSODY IN THE RAIN

(As recorded by Lou Christie/MGM)
CHRISTIE
HERBERT

Baby the raindrops play for me
A lovely rhapsody
'Cause on our first date
We were making out in the rain
And in this car our love went much
too far
It was exciting as thunder
Tonight I wonder where you are
The windshield wipers seemed to say
Together, together, together, together,
together
And now they are saying oh never, never,
oowee oowee baby
Rhapsody in the rain, rhapsody in the
rain.

Angels keep crying for me, don't, stop
Angels keep crying for me, don't, stop
Baby I'm parked outside your door
Remember making love, making love,
oh making love in the storm
And then a flash from above
Lightning, lightning, lightning
Just like our love it was exciting, exciting
Oowee, oowee baby
Rhapsody in the rain, rhapsody in the
rain.

Yesterday, bring back yesterday
Rhapsody in the rain
Rhapsody in the rain
Angels keep crying for me, don't, stop
Angels keep crying for me, don't, stop
Rhapsody in the rain, rhapsody in the
rain.

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•YOU'RE GONNA NEED SOMEBODY ON YOUR MIND

(As recorded by Donovan/Hickory)
DONOVAN

You're gonna need somebody when
I'm gone
You're gonna need somebody when
I'm gone
Your eyes are as black as midnight
Death comes trippin' and arunnin'
You're gonna need somebody on
your mind.

You're gonna miss somebody when
I'm gone
You're gonna miss somebody when
I'm gone
You're gonna wake up cryin'
You're gonna miss somebody when
I'm gone.

I don't juse see-ee the rising sun
I don't just see-ee the rising sun
An' I'm gonna wake up in the mornin'
My eyes all stargazed
You're gonna need somebody one of
these days.

You're gonna need somebody when
I'm gone
You're gonna need somebody when
I'm gone
And you wake up in the mornin'
Death comes trippin' and arunnin'
You're gonna need somebody when
I'm gone.

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•THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP

(As recorded by Al Martino/Capitol)
BILL ANDERSON

I just kissed the one I love for the last
time
Never have her soft lips been so sweet
She's gone away and won't be back for-
ever
Think I'll go somewhere and cry myself
to sleep.

I'll go somewhere to cry myself to sleep
Not because I'm sad but 'cuz I'm weak
I can't stand the thought of life without
her
Think I'll go somewhere and cry myself
to sleep.

'Fore she said goodbye she called me
darling
Then slowly ran her fingers down my
cheek
I thought I'd die when she said she still
loved me
Think I'll go somewhere and cry myself
to sleep.

I'll go somewhere and cry myself to sleep
Not because I'm sad but 'cuz I'm weak
I can't stand the thought of life without
her
Think I'll go somewhere and cry myself
to sleep.

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•LITTLE LATIN LUPE LU

(As recorded by Mitch Ryder & The Detroit Wheels New Voice)
BILL MEDLEY

Talkin' 'bout my baby
Oh Little latin lupe lu
She's a high-strung baby
Ain't no dance she couldn't do
She's my groovy little baby
Oh little latin lupe lu
If you wanna do the duck
Lupe lu can put it down
And a wa-watusi, she's the best from
miles around
She's my groovy little baby
Oh little latin lupe lu.

Little latin lupe lu
Oh shake it, shake it, Lupe
She's my go-go baby
Don't she look groovy
She's my groovy little baby, yeah
Oh little latin lupe lu
Shake it, shake it, shake it lupe.
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•I SURRENDER

(As recorded by Fontella Bass/
Checker)

DEMELL
DESANTO
DAVIS

I surrender
I give my love to you
I surrender
You said you loved me too
You gave your heart and your soul
You said your love for me would
never grow old
Well now I'm willing
And I surrender.

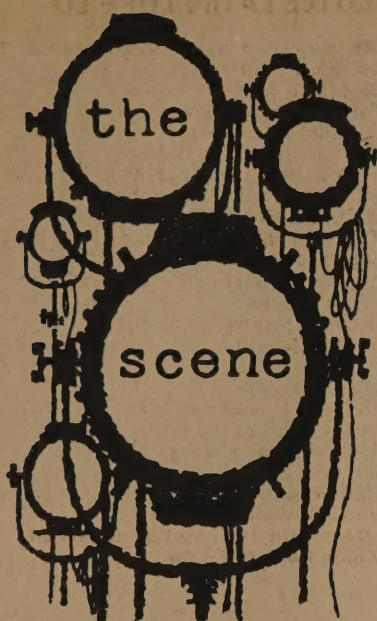
My heart is willing and I surrender
I want your love as much as you
want mine
So keep on loving me, yeah
'Cause I surrender
Want you to be my guy
'Cause your love matched my magic sigh.

You gave your heart and soul
You said your love for me would
never grow old
Well I'm willing, yes, I'm willing
And I surrender.

Willing makes me yours
I'll be yours
Yes, I'm yours
So keep on loving me, yeah
'Cause I surrender
Welcome to my love
Welcome baby
Let's make it hand and glove
Don't ever leave me just try to please me
So keep on loving me, yeah
'Cause I surrender.

You gave your heart and soul
You said your love for me would
never grow old
Well I'm willing, yes I'm willing
My heart is willing and I surrender
I want your love as much as you want
mine
So keep on loving me, yeah
'Cause I surrender.

Take my lip, I surrender
Take my arms, I surrender
Take my heart, I surrender
Take my soul, I surrender.
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SO THERE-HA HA

You might recall a while back we ran a readers' poll. This was actually used for our own purpose, mainly to see if we were covering the personalities you want to read about and also to see how many people have dingy teeth and ugly fingernails.

What cracked us up was the winner in the movie actress category or was it the dingy teeth category...either way it's pretty ridiculous. We're speaking of course, of the darling of the Beach Party set...Annette (Yea---yay---huzzah-clap-cheer)...Thanks folks, but before we bring her on we must mention in passing that Frankie Avalon got twenty million votes in Best Male actor category and Richard Burton got one. One? Yes I... won? No one, ('Yah, huzzah) Ok. That's enough. Well maybe it's better that he's not up there with all those luminaries.

So Annette must have something. Maybe integrity. Let's consider that angle. She refuses to wear a Bikini. Why? Who knows? Maybe she's a prude. Maybe she's part kangaroo. Maybe she's tubby. Who cares.

What really matters is that she is the screen idol of millions of kids. Grown up kids too, and that's serious, when you consider they've passed up such lousy actresses as Sophia Loren, Deborah Kerr and Anne Bancroft. Oh, well -- that's the show biz.

Yes folks, Annette wants to be an actress and there's a good chance she'll get there. She was pretty good in the "Mickey Mouse Club" serials. She showed promise, but she went into the movies and her rocket went phhhht, teetered back and forth and fell over. Almost landed on her toe too. Wow! Well, did a rocket ever fall on your toe? It hurts. But that's another story. It says right here in a 1932 press

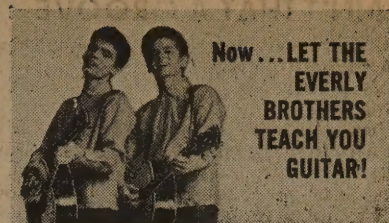


release, recently received, that Annette played "a fiery Spanish girl to the 'Zorro' of Guy Williams...a whole new career looms ahead of her." Then perhaps an insight into that fiery career"She comes from a non-theatrical family." But that's not all. "She plays the piano and has a lilting voice." Is there no end to her fiery Zorro? Of course not. She became a ballet student of Bert Prigalli and studied tap dancing under Al Gilbert, won a "Miss Willow Lake Beauty Contest," was a frequent performer on amateur programs and had the lead role in "Ballet vs Jive" at the Burbank Bowl.

Before her marriage to agent Jack Gilardi she was an avid movie fan as well as a serious student of acting and dancing and her bedroom at home used to have a large photo display of her favorite sterling actors, "Paul Anka, Frankie Avalon, and Guy Williams. Her very favorite thing in those days was her own telephone which she received, as a reward for excellent scholastic ability.

What she should do is turn some of that scholastic ability into drama lessons. Or maybe she should stay home and be a housewife. Maybe everybody would be better off. We bet she even likes the Hullabalooos. So there, ha ha.

Getting off the subject, we would like to set the record straight about something we are proud of. We cover the pop music scene, right? We do it accurately too. This is for all the so-called "hippies" who also cover the music scene. What does the Saturday Evening Post, Time, Life, Sing Out, etc. know about pop music? Nothing. That's right baby, nothing. Journalists in the folk field refused to recognize rock and roll and now they are calling it their own personal discovery. Will their dull minds be flexible enough to bend with the next thing, what ever it may be? Please, stick to your on the spot colors spreads of Quintuplet births and your nosey garbage about Jacqueline Kennedy, then go home and sleep it off under your bigger than life blow ups of tomatoe soup cans and comic book heroes. □



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Metro-Goldwyn-Mayer puts those teen-age singing sensations, Herman's Hermits, into orbit in a rollicking tune-filled romantic comedy, "Hold On!"

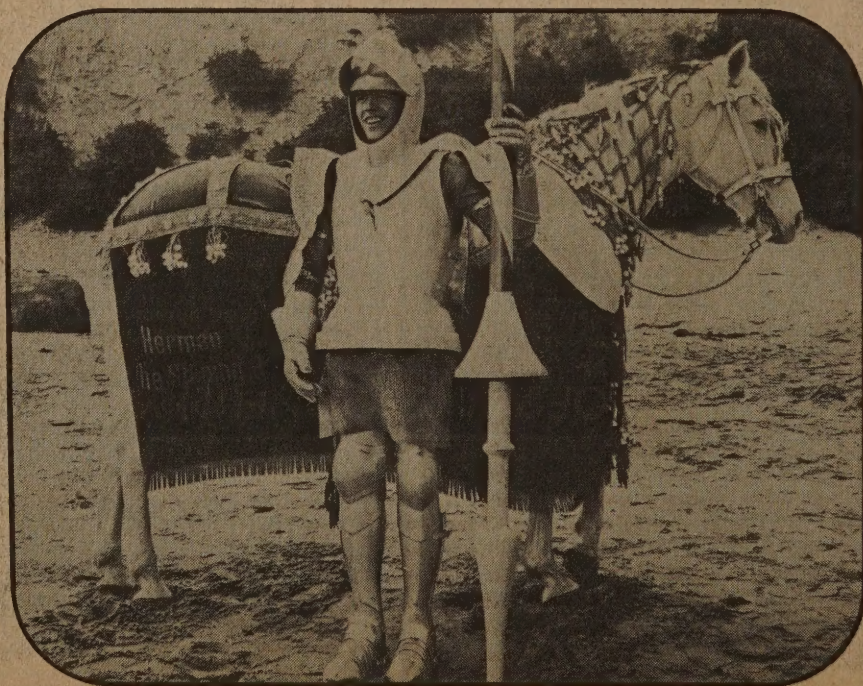
The Hermits are from Old England, but they represent the very newest in the beat sound. In the space of one year they have turned out five hit singles for MGM Records plus two top-selling albums with a third on the way.

Leader of the mop-topped rhythm-makers is Peter Noone, known to millions of teen-age fanatics as Herman. His Hermits are Derek Leckenby, Karl Green, Keith Hopwood and Barry Whitwam.

Producer Sam Katzman, Hollywood's foremost discoverer of fresh faces for the youth market, introduced Herman's Hermits in "When The Boys Meet The Girls," starring Connie Francis and Harve Presnell. Finding to his delight that the boys had a natural flair for acting, Katzman immediately sent the "Hold On!" project onto the launching pad, with James B. Gordon turning out the original screen play. Here's what Katzman came up with:

HERMAN

the movie star
in
"HOLD-ON"



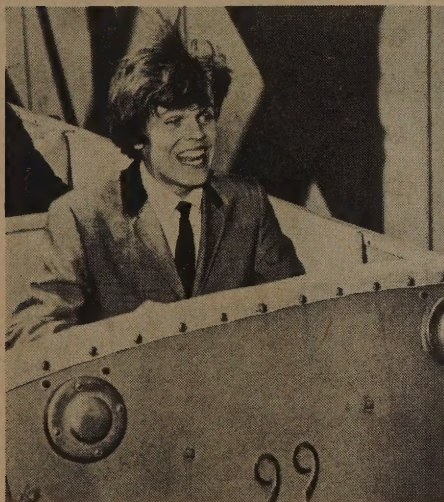
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The national Aerospace Administration (NASA) faces an unanticipated worry when the children of America's astronauts vote to name the next space shift going aloft after Herman's Hermits, an English vocal-instrumental group which has become a world-wide sensation.

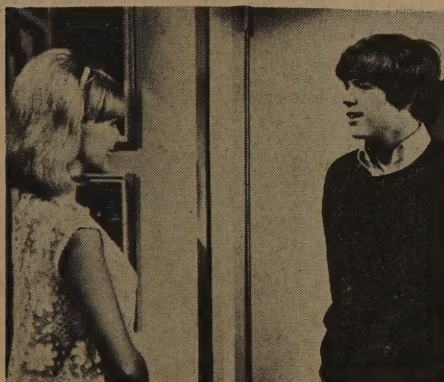
To make certain the Hermits are worthy of such lofty recognition, NASA assigns scholarly Edward Lindquist (Herbert Anderson) to follow the Hermits during an American tour. He joins them on board the plane that will carry them to Los Angeles where they are to present a concert in the Rose Bowl.

The Hermits (Peter "Herman" Noone, Derek Leckenby, Karl Green, Keith Hopwood and Barney Witwam) are accompanied by their manager, Dudley (Bernard Fox) whose primary worry is the relationship between his charges and the thousands of screaming teen-age girls who are in constant pursuit.

Dudley meets a new challenge when the group arrives at the Los Angeles airport. An ambitious movie starlet, Cecelie Bannister (Sue Ane Langdon) tries to make publicity hay by sneaking herself into news photographs with the Hermits.

In spite of Dudley's protective measures, the Hermits sneak out of their Los Angeles hotel room and have the time of their lives at a local fun palace, Pacific Ocean Park. Here the situation becomes even more complicated when Herman and a lovely young blonde, Louisa Page (Shelley Fabares) discover an infatuation with each other.

Louisa invites the Hermits to attend a lawn party fashion show which her mother, Mrs. Page (Hortense Petra) is giving for sweet charity. After a dull beginning, the event becomes a riot when the Hermits perform and a swarm of teen-age girls crash the gates.





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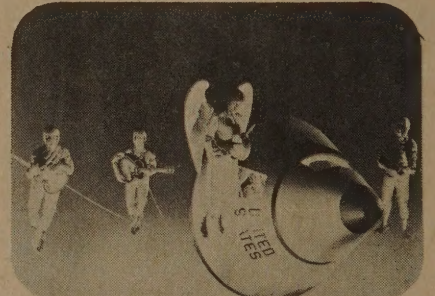


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But all's well that ends well. The Hermits' Rose Bowl concert is a huge success and NASA decides to put Herman's Hermits (the space ship,) into orbit. □



HERMAN'S DREAMS IN, "HOLD-ON"

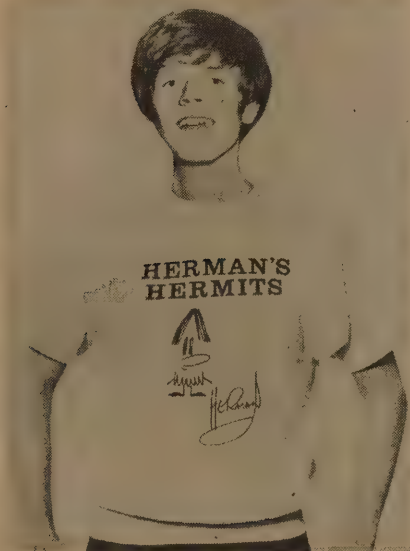


WIN HERMAN'S HERMIT'S TREASURE CHEST!



ALL YOU HAVE
TO DO IS
TELL US
WHAT'S WRONG
WITH THIS
PICTURE OF
HERMAN'S HERMITS

THIS IS WHAT YOU CAN WIN....



HERMAN'S HERMITS SWEAT-SHIRT (like the one Herman is wearing)

STERLING SILVER HH CHARM BRACELET

PERSONALLY AUTOGRAPHED HH SOUNDTRACK ALBUMS (From their MGM movie "Hold On")

HERMAN'S TOOTH NECK-LACE

A HERMAN RING

AUTOGRAPHED HH PICTURE

HH SOUVENIR BOOKLET

HH SHOPPING BAG

HH PENNANT

STERLING SILVER HH NECK-LACE

TWO BIG HH BUTTONS

TEN RUNNERS-UP WILL RECEIVE HERMAN'S HERMITS MOVIE SOUNDTRACK ALBUMS ON MGM.

Mail
Your
Entry
To

HIT PARADER
529 FIFTH AVENUE
NEW YORK, 10017, N.Y.

To give everyone a fair chance, we'll put all the correct entries in a barrel and HERMAN, wearing a blindfold, will select a winner.

If you are not a winner, you can still get a HH sweatshirt by sending \$3.50 (which includes postage and handling) to Herman's Hermits Sweatshirt, 200 West 57th Street, New York, 10019, N.Y.

•A SIGN OF THE TIMES

(As recorded by Petula Clark/
Warner Bros.)

TONY HATCH

It's a sign of the times

Your love for me is getting so much
stronger

It's a sign of the times

And I know that I won't have to wait
much longer

You've changed a lot somehow

From the one I used to know

For when you hold me now

It seems like you never want to let me go

It's a sign of the times

You call me up whenever you feel lonely

It's a sign of the times

You tell your friends that I'm your one
and only.

I'll never understand the way you treated
me

But when I hold your hand

I know you couldn't be the way you used
to be

Maybe my lucky star

At last decided to shine

Maybe somebody knows how long I've
waited to make you mine

It's a sign of the times

That you kiss me now as if you really
mean it

It's a sign of the times

And a year ago I never could have seen
it

Don't ever change your mind

And take your love away

Just leave the past behind

It's a sign of the times

It's a sign of the times.

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Corp.

•IT'S TOO LATE

(As recorded by Bobby Goldsboro/
United Artists)

BOBBY GOLDSBORO

I remember when I told you

That I tried in every way

To hold you and kiss you and love

you and keep you til my dyin' day

You just laughed and said you found

somebody new

That you didn't need all the things I
could do.

Now you found out that your new love
isn't true like he should be

You say that you're gonna forget him
and you're gonna come back to me

For things have changed and I found
me somebody new

Someone to make me forget about you.

And I'm tellin' you that it's too late to
say you're sorry

It's too late to say you're mine

I have found myself a new love and I'm
going to make her mine

It's too late, it's too late to say you're
mine.

Many days I tried to call you

Many nights I spent alone

Everyone knew that I loved you

But you had a love of your own

But now that it's gone

You think you can come back to me

But I'm not the same fool that I used
to be

And you're gonna see

(Repeat chorus).

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Corporation.

•TIME

(As recorded by Pozo Seco Singers/
Columbia)

MICHAEL MERCHANT

Some people run

Some people crawl

Some people don't even move at all

Some roads lead forward

Some roads lead back

Some roads are bathed in light

Some wrapped in fearful black.

Time oh time

Where did you go

Time oh good, good time

Where did you go.

Some people never get

Some never give

Some people never die

And some never live

Some folks treat me mean

Some treat me kind

Most folks just go their way

Don't pay me any mind

(Repeat chorus).

Sometimes I'm satisfied

Sometimes I'm not

Sometimes my face is cold

Sometimes it's hot

At sunset I laugh

At sunrise I cry

And midnight I'm in between and

wondering why

(Repeat chorus).

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Corp. and Edmark Production Co.

•OUTSIDE THE GATES OF HEAVEN

(As recorded by Lou Christie/Co
& Ce)

HERBERT

CHRISTIE

Where is heaven

In your heart.

Outside, outside, outside, outside

When the angels looked down they saw

you walk away

They knew you hurt me more and more

each day

So don't leave me, me, me ooh ooh ooh

me, me, me

Outside, outside

The gates of heaven

Outside, outside

The gates of heaven.

When the angels looked down they knew

my fate

They cried and cried and cried

When you closed the gate

So don't leave me, me, me ooh, ooh, ooh

me, me, me

Outside, outside

The gates of heaven

Outside, outside

The gates of heaven.

If you'd only say be my, be my baby

I'll be there right by your side

Running home to get you

The gates will open up wide

Outside, outside

The gates of heaven

Outside, outside

The gates of heaven.

Outside, yes, I'm outside

Whoa I'm all alone

Mmmmmmmmmmmmm

Outside, yes, I'm outside

I'm all alone.

© Copyright 1966 by Rambed Publish-
ing Co.

•GOOD LOVIN'

(As recorded by The Young Rascals/
Atlantic)

RUDY CLARK

ART RESNICK

I was feelin' so bad

Asked the family doctor what I had

I said "Doctor, doctor, doctor,

Mister M.D.

Can you tell me what's ailin' me?"

And he said "Yea yea yea yea yea

Yea yea yea yea Yes, indeed

All you need is good lovin', (good

good lovin')

Good lovin' (good, good lovin') Good

lovin' (good good lovin')

Good lovin'.

Honey please squeeze me tight

Don't you want your baby to be all

right

I said "Baby, baby, baby it's for sure

I got the fever, you got the cure."

Please say yea yea yea yea yea

Yea yea yea yea yes, indeed

All I need is good lovin' (good good

lovin')

Good lovin' (good good lovin')

Good lovin' (good good lovin')

Good lovin'.

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Inc.

•THIS OLE HEART OF MINE (IS WEAK FOR YOU)

(As recorded by The Isley Bros./

Tamla)

HOLLAND

DOZIER

HOLLAND

Oh this ole heart of mine's been broke

a thousand times

Each time you break away

I fear you're gone to stay

Lonely nights that come

Memories that go

Bringin' you back again

Hurting me more and more

Maybe it's my mistake

To show this love I feel inside

'Cause each day can pass me by

You got me never knowing if I'm coming

or going.

But I love you

This ole heart darling is weak for you

I love you, yes I do.

These old arms of mine miss having you

around

Makes these tears inside

Start falling down

Always with half a kiss

You remind me of what I miss

Tho' I try to control myself

Like a fool I start failing

'Cause my heart starts spinnin'

'Cause I love you

This ole heart darling is weak for you

I love you, yes I do.

I try hard to hide

My hurt inside

This ole heart of mine

Always keeps me crying

The way you treat me

Leaves me incomplete

You're here for the day

Gone for the week

But if you leave me a hundred times

A hundred times I'll take you back

I'm yours whenever you want me

That's a promise tell 'em about it

(Repeat Chorus).

© Copyright 1966 by Jobete Music Co.,
Inc.



THE MANY SIDES AND SOUNDS OF ZAL (SPOONFUL) YANOVSKY

"Chortle, chortle, yukka, yukka." These are sounds Zal Yanovsky, lead guitarist of the Lovin' Spoonful, makes when you talk to him. He is mocking the way you laugh at his completely natural jokes. He is a clown, an unreal, sarcastic bad guy out of a super-hero comic book. But, he'll give you his last cigarette if you ask him for it.

Those mocking sounds he makes vocally, roughly describe the sounds he makes on his guitar. He is like a musical sponge that has absorbed old time fiddles, country western, steel guitars and hard rock Chuck Berry. On slow tunes he plays soft and lyrical, creating melodies and counter-melodies for John Sebastian's voice to float on.

More than likely **THE WERELAUGH**, as Zal is affectionately called by the other Spoonful, would rather play music than eat. Besides playing music, he listens to music and is always analyzing what he hears. This is the mark of a good producer and producing records is one of his ambitions. In the following interview Zal analyzes things, shows how patient he was with Jim Delehant's questions, and even gets funny once in awhile.



SECRETS OF A WERELAUGH!

Where did you learn to play guitar?

All over I guess. Listening to records. Can you remember what you first heard that impressed you?

Ian Tysen (of the now popular folk duo Ian & Sylvia) a folksinger in Canada. I must have been about 15 I guess, and he was the first guy I saw play folk like that.

Did you play amplified?

No. I just started playing amplified guitar by accident in Washington, D.C. There was a band playing and I sat in. I was fascinated. I like that electric sound.

Do you ever play unamplified guitar now?

Oh yeah, sometimes. We have an acoustic guitar on our first album on some of the tracks.

And you played?

Yeah, for example, on "Fishin' Blues" I played the acoustic guitar. John played acoustic guitar on "Magic."

How do you feel about Chuck Berry?

Oh, I think he's fantastic.

Do you think you got anything from him?

No, not really. I always listened to him and dug him, but I don't really think I ever tried to play anything like Chuck Berry until the band decided to do "Almost Grown."

What do you think is the reason all of a sudden for this folk music with a beat?

Folk music with a beat? What do you mean?

Well you know rock folk people.

No, I don't even talk about it. I hate that word.

Well, there's an awful big difference in R&R today and the way it was played 10 years ago.

Well, sure there is. But then everything changes. Life changes too. So why not folk music or R&R or anything.

Why do you think the younger musicians, like the Spoonful, are much better now than they were 10 years ago?

Oh, I don't know if that is necessarily true. They may be more versatile. John and I both have folk backgrounds which doesn't necessarily make us better musicians, it makes us more diverse. We also like country music, blues, jug-band music plus all R&R.

I remember the first time I met you, you were very impressed by ragas and that type of thing, Indian music.

I dig it, I don't play anything like it. I never tried it in fact. I've applied myself, but the only people I really know of who fool around with ragas is Ravi Shankar. I'd really like to get a sitar. I think the "Rubber Soul" album by the Beatles is absolutely fantastic. It was very nice to hear someone playing a sitar apart from Ravi Shankar. It was very refreshing to hear him play a nice melody line. It's a very difficult instrument to play. John Sebastian made a record about a year and a half ago where he played sitar.

How long do you think you guys will be around?

As people? As people we will be around about ten years and as the LS who knows. Certainly until the end of

next week anyway. That's safe, unless I get hit by a taxi.

How do you feel about.....

Getting hit by a taxi?

(Laugh Laugh) No. On stage you can only play 2 or 3 songs right? When you're on tour you can only play your hit songs?

No, we just came off a tour with the Supremes, and we did a 30 minute show.

Did you do any funny stuff?

Yeah, we climbed upon the marquee of the movie theatre. They were doing a toys for tots thing and we got stuck up there and somebody took away the ladder. They had this fantastic huge giant machine for changing light bulbs up the street, and it came and got us down. It was just a general run of the mill day in the life of a star.

How did you like working with the Supremes?

Oh great, fantastic. They had a great band with us too.

Were there any other people on the tour?

Well yeah, but not performers, like the road manager, slaves. Great people. How long were you in Israel?

I was there about 10 months.

Did you play your guitar over there?

Well, I worked on a Kabbitz for 41/2 months. I had my first guitar, well it wasn't really my first guitar. I just picked up a guitar when I was 10 years old actually, and this kid had a Gene Autry guitar, and I somehow scored it from him. I had it for about a week

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and then don't know what happened to it. Then somewhere along the line I may have been 12 or 13 I had a Kay guitar which again I had for a week or a month and again I don't know what happened to it. Then I heard of all these people, the Kingston Trio were in and everything and everybody was running out and buying guitars. I was 15. That was about 6 years ago. John bought one just before. He bought 10 guitars before the Kingston Trio really started moving. Oh pardon me. John was 12. He was really smart. He was really tiny, too, cause he's still tiny today. Anyway, that's John. I always pictured John sort of, he never changes. His features never change only his height. He still remains the same, but anyway then I got a goya G-10. That's the guitar I took to Israel. I sort of went around and I played it. What kind of stuff did you play over there?

I played Canadian-American folk stuff, and some blues and things. Who are some of the blues people you like to listen to?

Now or then?

Always.

Okay, well one of my main influences was actually Josh White. Oh, let me think. I used to play the way he played a long time ago. I still play like that a little.

Do you think real blues could ever be big on the charts?

Sure it could. It will be sometime

away, but it will happen suddenly. Like Butterfield, they're a great band but I don't like their album. I don't like the way that they're playing on it. It just wasn't done right. It doesn't really burn. In public they're really on fire. Michael Bloomfield of late has influenced me in my style, his blues playing. Also, John Sebastian, whom I work with. Do you feel you've learned quite a bit from John?

Yeah. Mainly my timing improved a lot playing with John. John's a fantastic musician. We were talking about Sebastian and my timing. He played like a cat named Robert Johnson. You probably never heard of him before... great guitar player. Floyd Cramer, the pianist.

John mentioned something about that. How could piano playing influence you?

Trying to give my approximation of what he does. This was before I knew there were things called steel guitars, which will probably be the next thing I'll try. Boy, I'd sure like to play steel guitar.

You really dig country music?

As a race of people? As individuals? Since I like country music a lot, yeah very much. Floyd Cramer, I sure like the feeling he gets with that little piano. There's a song called "Blues In The Bottle" on the album. I play sort of Floyd Cramerish.

There's a bit in "You Didn't Have To Be So Nice" that sounds like a caliope or an organ.

That could be me, I don't know. When we play "dedili, dedili, dedili, dedili"?

Yeah. How did you get that sound?

It's just my guitar and amplifier. You know I really got a messed up looking guitar.

Would you say that the electricity is a great help to your sound?

Oh, of course. When I got a new amplifier and a new guitar at the Night Owl I was horrible for a week. I was so horrified at the sound that was coming out, it didn't sound like me. Now I got my own guitar back. I went and I bought back my own guitar. Since the new pickups were put in it, it doesn't sound quite the same with a big amplifier. When I play it on a smaller amplifier it sounds to me like the old amplifier. My playing has changed as far as in concert. I like a lot of the new sounds I can't get any more on the big amplifier. Like, I'll record with my small amplifier but I will also use my big amplifier too. A lot of these sounds are really great. Boy, I sure dig the Yardbirds lead guitarist the best. Saw him in Chicago. He's really great. He's really sharp.

Do you think you'd ever play steel guitar with your group?

Either John or I will, we both want to. I'm sure we'll get one. It'll be interesting. I really can't explain it to you. I already know what I would play when he would play. It's the same thing like what he plays or what I'm playing now on my acoustic guitar. We play very differently. I hold the guitar funny. He says it looks silly. I hold it sideways.



WERE LAUGH AT WORK

Zal likes to wear funny hats and quips "I say some of my best lines in the recording studio." Zal and John are the most telepathic musicians we've seen.



Do you prefer playing at a place like the Night Owl or does it matter?

Oh, sure it does. I like to play a big concert, of course, you know like when there's no hype or anything, you know like you're one of the stars of the show. You're not being shuffed off. You can play 8 tunes or something. The audience is sort of half ready, you know, to listen past your hits. You know, that's nice. I sure like playing in a small club like at the Night Owl. Boy, in a small room you get all the sound coming back. You loose some excitement when you go to a big place. Some of the musical excitement, the electrical excitement. In a small place you can bounce sound off walls and there's a feed back from the microphones. You get a pretty crazy sound.

Why do you think all of a sudden saxophones weren't as popular as guitars?

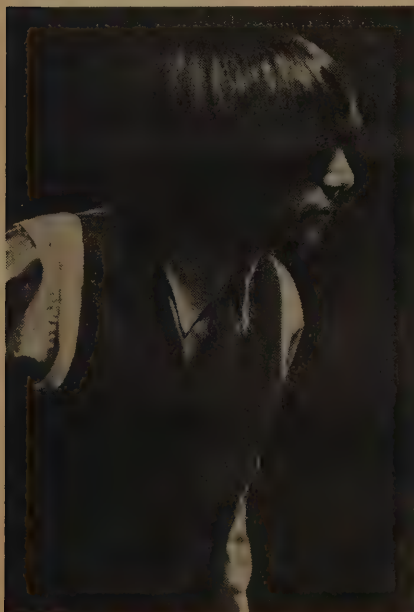
I don't know. Maybe it's easier to play guitar than saxophone. It's when people started singing and playing together when they realized 'ha ha not only can I play but I can sing, too.' I guess, you can't sing with a saxophone stuck in your mouth! It's easier with a guitar. Oh, I really couldn't pin it down. Cha Cha Yuck Yuck.

Where did you run across songs like "Blues In The Bottle" and "My Gal?"

I had never heard "Blues In The Bottle" in my whole life. John heard Peter Stampfel do it. Peter and Steve Webber were in the Holy Modal Rounders. John had heard them do it.

Did John adapt it?

We all did. We made a lyric change and our own instrumental arrangement. They just did it with a fiddle and a



Zal's manner of dress is rather exotic, but on him it looks good. He smokes a lot and likes to eat pizza. Zal also collects comic books.

guitar. It was really great. They're no longer in existence. The Jim Kweskin Jug Band did "My Gal." Again I had never heard it. John heard that one. What are some of the songs you have adapted for the group?

I heard Fred Neil do "Other Side Of This Life." I thought it would be a good tune to do. We all arranged it. Can you write music?

No. I can't even write my name. Can you remember how you learned to play guitar?

Absolutely not. Many times I have sat and thought about it. Various people showed me chords and things.

How do you feel when you're playing?

I feel great. When I feel lousy I play lousy. When the band is really cooking on a tune and it's time for me to play a break it's real easy to play something good when everybody's tight. It depends how everybody feels. It's really important to me how my amplifier sounds. I won't mention any brand names but the first amp I had had a beautiful sound. It was like Dumbo and his feather. If I didn't have that amp I couldn't play. I get different sounds out of this amplifier. For the first 2 months I was desperately trying to play what I used to play. Now, I have changed. Any time I play any tune or any break I used to play, it has changed. So, I finally said, "Dumbo, you don't need the feather" and I started to play again. Ohhhhhh. Somebody just put on the "Rubber Soul" album. Boy, it's great.

Do you like George Harrison's guitar playing?

He's fantastic. He's a sound guitarist, too. Not only does he play interesting things, he gets fantastic sounds. Boy, on "Michelle" his guitar sounds like a French horn. He plays a fantastic solo on "Baby's In Black."

They use a fuzzbass on that album. What is it?

It's just a bass with a fuzztone. The fuzztone Gibson makes costs 29 bucks. You plug it in and it distorts. I had one when I first started playing at the Night Owl. The very first time. It knocked the plaster off the ceiling. You used to play bass?

No, I used to play guitar with a fuzztone in it. Steve used to mess around with a fuzzbass. We never got around to using it though. The Beatles use it great on that album. I just bought one the other day as a matter of fact. How many instruments do you own?

I used to own 2 guitars but one was stolen in California. Now I have one electric one and another one I don't really own yet. It's being custom made and it isn't ready yet. I've got a huge amplifier and a fender raver unit which I don't use any more. That was my Dumbo's feather.



The were-laugh poses for new comic book "The Human Questionmark."

You're having a guitar made?

Yeah, there are some sounds I want to get and I've always wanted a purple guitar. They're putting some special inlay on the neck and I thought it would be cute with some extra gadgets on it. Actually, I want the raunchiest guitar in the whole world. Boy, Steve is playing that "Rubber Soul" album. The Beatles have really gotten better. Do you think it's because they have just played so much?

Yes, and it's because they have recorded a lot. They get definition. You can hear if they have two acoustic guitars, and electric lead, a bass, a bass drum, and a bongo drum and a snare drum. They have definition. You know, you can pick out everything. What songs do you like to play on guitar?

I'm going to like to play a new song called "Day Dreamin'." That might not be the title. Sometimes "Blues In The Bottle" and "Do You Believe In Magic" is a big favorite. I think that's my very favorite. We have a lot of fun with it. Everybody's eyes glow and everybody stomps on stage. □

THE BEAU

rummels

TATTLE ON

EACH OTHER

Sal is very quiet. People constantly ask me why Sal is so snobby. Well, he isn't he's just quiet. He is uncomfortable around people when he meets them for the first time. Once you know him, he talks, and talks and talks. Sal is an excellent singer, for that matter, he's the only singer in the group. John is very funny, if not dangerous. We always give him a bad time, because when he opens the door, one of the hinges usually comes off. Once he tried to kill a fly in the bathroom and completely demolished the glass above the sink. Ron Meagher is a goof...

Ron Elliot wears some funny clothes and has some funny ideas, but he's alright... Ron Meagher doesn't forget so much anymore. Ron Meagher plays alot better harmonica... Sal is a good conversationalist...I like him...

Ron Elliott writes very good songs. He plays anything he can get his hands on well... John Peterson is our drummer. He also has blond hair. John likes freaky, shaped designed sunglasses... Sal is a very good singer. He's learning guitar and is doing a very good job. He's left handed and is learning to play right handed...Sal is beginning to write songs and is doing very well for himself...

Ron Elliott is one of the best guitarists I've ever heard, that is, when he's not falling over his feet. He strives for quality rather than quantity. He's not flashy in his guitar manner. Offstage, he dresses very hot...Up until recently, I've noticed that he falls in love everyday...eats alot, sleeps alot and has alot of fun with Ron Meagher... John is a terrific drummer. I find him very interesting. There isn't much that gets by John - he notices everything, speaks alot, enjoys singing, although he doesn't sing with us, we refer to him as our specialty act...he's the most interesting people I know... Ron Meagher is funny. One of the first things that impressed me about him was the songs he wanted to do when he first joined the group. Songs like "Moon River," "Misty," etc, things we had never thought of doing. It took me quite a while to find out where he was at, and at times I still don't know...but I am constantly aware of what he might do. Ron doesn't eat alot. he sleeps alot and thinks alot. Ron is constantly taking pictures with his camera - he likes picture taking.



RON ELLIOT

MEAGHER

JOHN

SAL



"THEY TOLD US WE COULDN'T MARRY"

THE LOVE STORY
OF CATHY AND
JOHN WALKER

Three tall handsome American musicians went to England last year and became one of the hottest acts over there. The Walker Brothers were really on top.

Then, eight months ago, John Walker announced that he was marrying Cathy Young, an American girl who had once recorded a rock 'n' roll song, "A Thousand Stars."

"At first everyone screamed and said that was the end of the Walker Brothers. Anyone who gets married in England goes through the biggest scene," John told us during a recent trip to America. He and his beautiful wife sat holding hands in our New York office as they chatted with editors Don and Lorey.

"It's like you're not supposed to get married," continued John in his gentle voice. "You're not people."

"Cathy McCowan who does *Ready Steady Go* over there said, 'Well, it's nice that John got married and I wish them the best. But I think it will blow their career.' That was what it was like, at first in about every British paper - 'Career Blow'.

"Lennon is the one who proved how ridiculous that idea was. He started out

married. How much bigger can you get? Now they're all married, except for Paul. There's really only a few left... Scott is our lead singer...Jagger of the Stones...McCartney, only three left..."

"What about Herman?" we asked.

"Herman doesn't count over there. It's funny. You'd be surprised. Tom Jones doesn't count over there. It's weird. The scene is so different.

"The Animals, Manfred Mann they're

medium size. The Yardbirds are one of those groups who don't really get big - although they do have hit records and work six nights a week...stable...but nothing big."

John munched on a jelly donut and remarked that he hadn't eaten a donut since his last trip to America.

"Food in England is a real loser. I

{Continued on next page}



L to R John, Scott, and Gary had to go to England to make it.

(Continued from last page)

can't seem to find good food...There's nothing like a baked potato with sour cream and chives...nothing like it. We take it for granted over here. Over there you'll never get one. You'll get a soured cream. Terrible. The meat is funny tasting...

"They have a refrigeration problem over there. Meat you buy in the morning and don't eat by evening -- forget it. The next day it's gone...

"Another thing that's a drag over there is travelling. You haven't lived till you travel 150 miles there.

"We did 1000 miles one weekend. If you want to go 100 miles it can take you four hours. We were taking trains and the plane system there is all fouled up - especially in the winter.

"It's just a drag. There's no way to go that's comfortable. The first time we were there in February, it wasn't till April that we saw the sun.

"It stays pretty drizzly, and the days when the sun is out, it gets very cold. Summertime isn't too bad. The weather just drips.

"I'm settled in there. I have a car, a couple of dogs, we found a decent apartment. We're in great shape.

"The way things are working out now, England is going to be our base to work out of. We still haven't toured England.

"Roy Orbison comes over there by himself and all the theatre has to do is put up his name and it's full. Nobody else could pack a theatre in England except the Beatles. The Stones can't...yet. Roy Orbison can. Nobody can figure that one out. The Tamala-Motown show came over there. Nothing happened.

"Is there anything else you miss about America?"

"America," said John firmly. "I am an Americanized American. Scott & Gary are very happy in England."

John told us how the group got to England in the first place.

"A couple of years ago, I wondered how I would look in a Beatle hair-cut and go to work that way. Then Scott did it...nobody was doing it then.

"At first, people would criticize and laugh and make remarks.

"Scott and I were in Hollywood in a place called Gozarri's at the time. That was before Gary joined us. Gary came in and convinced us into going to England.

"He was working with P.J. Proby over there and knew the happenings. We pulled up and left. We didn't know what we were going to do or if anything would happen. We just went.

"We sort of had it made in Hollywood. We were working in a nice club, doing a lot of TV shows. We started at *Hollywood A Go Go*...did a couple of *Shindigs*...there wasn't any reason to go. But we just went anyway.

"During the first few months we just sat around like a vacation. It turned out to be a long one. I've been back and forth three times now. It gets kind of wild over there and I have to get out."

"What was your first big break in England?"

"The *Ready Steady Go* TV Show. Gary knew the Arthur House agency over there and he got the TV work for us.

"After that, we still had no work. The Kinks got into a fight on stage and one went into the hospital. So we replaced them on tour. And that was the beginning.

"That was about four months after we had gotten there. Then we started doing some ballrooms. Everyone told us not to do them, because it was an

image blow. We started doing a couple a week and actually I think that's where it all started.

"Kids in England go to ballrooms, mostly to dance and see who's there. If they're interested they'll stop in to watch it and they sure did. Things got so hectic that we had to get out of ballroom playing for a while. We all have had our clothes ripped off. I almost ended up in the hospital. Scott, ended up beneath a pile of chairs - he almost didn't make it.

"Then 'Make It Easy On Yourself' went to # 1. We felt pretty good about that."

"We're not really considered Americans anymore. We've gotten out-spoken about groups, because over there they are very out-spoken. They're more honest about it, whereas in the States everything is hush hush.

"We know the Beatles. The Stones hate us and visa versa - We were supposed to do a couple of shows with them and we didn't want to do them. So they figured we were snobby, etc. and that's how it happened.

"Most of the groups stay together offstage. I never see Scott & Gary except when we're working. Of course, I'm married."

John glanced at Cathy. She smiled back at him. They looked like newlyweds.

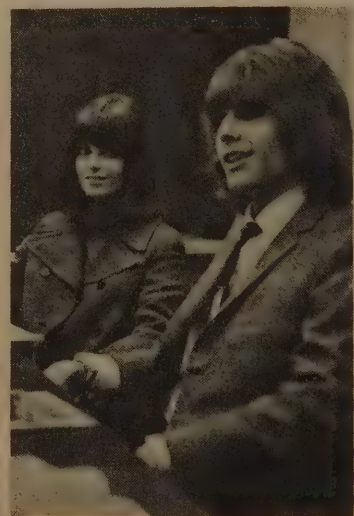
"What are your future plans?" we asked.

"We're taking our time about returning to the States to work," said John. "We're not going to rush into anything. We've had tour offers and TV work, but we're not ready to go. Actually, we do and we don't want to work in the States. Before we come to the States though, we'll be doing some things in Germany, France and Scandinavia."

After that, we hope American audiences will be getting a closer look at these three exciting young singers. □



Everyone in England screamed marriage was the end of the Walker Bros. How ridiculous look at the Beatles.



"the BEATLES



Almost Destroyed my

FRIENDS"

SAYS

LOU
CHRISTIE



"Up to 1964 it was great for American singers. Not only were we kings of the roost here, but in England too. It just goes to show you what happens when you get over-confident. Then like Pearl Harbor, the Beatles hit and brought half of the British music industry in their wake. For a while there I don't think anybody was buying American records. With all the English records over here it just smashed the whole American scene apart. A lot of the American artists were hurt and disappointed that they had to take a back seat. We had about one percent of two hundred trying to make a come-back.

People like Dionne Warwick, who was unbelievable, went down. If you didn't get on the English kick, you were out. Many of my friends, Bobby Rydell, Frankie Avalon, The Orlons, etc. couldn't get a hit. It was hard for an American artist to sustain themselves. All those British singers came over together.

...myself, dig Dusty Springfield, the Stones, and the Beatles a lot and many of the American artists got on the English accents. It did bring the people back into the record shops, where at the time, there was a large stand-still. Fortunately, Americans are being recognized now.

But you have to be real good now. You really have to learn how to entertain, if you plan to stay around. You just can't walk on a stage, sing a song and walk off. To a point, when first starting out you can get away with it, but afterwards the demands are greater. I believe that I learned that before I had a hit record, when I was doing college gigs.

If you come in with a gimmick, it's very hard to switch over. My next album has a lot of new material in it and I hope to be able to make that switch. It's knowing what to take and not knowing how to get it and not to take it.

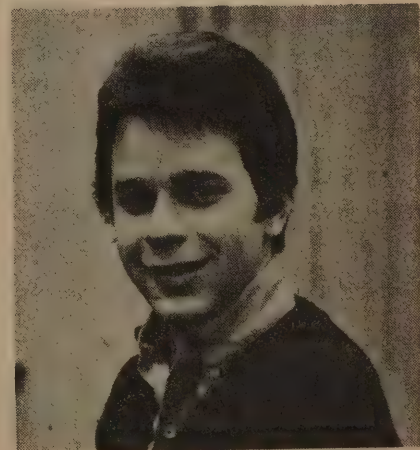
I've always wanted to be in show business. In school, I was always playing the lead in school plays. When I got older, I formed a group called the Critics, using two boys and two girls. From there, I formed another group.

I was working in my father's pizza place, trying to save some money. Finally, my funds seemed enough and I came to New York. At first, I would walk into the lobby of 1650 Broadway and look at the names of agents. I would pick one and go into the office claiming I had an appointment. After arguing with the secretary about my name not being in the book, I'd usually end up getting in - that's how I got my first break.

The woman I write songs with is a Hungarian gypsy. She's psychic. She dreamed "Lightnin' Strikes." Most of the time, Twyla and myself sit down and combine our forces together. We like to write about elements. She's a very eccentric person. A combination of an "Auntie Mame" and a Lucille Ball type...she's one in a million. We try to get things that fascinate people. We like to write ideas, perhaps which have been done already, but in a different way.

One of the songs in my new album is called "Trapeze" - it's about a guy who really is a swinger and he tells his girl to stick by him, "we'll make it

together." Instead of saying "Stick by my side baby," we compared this to a trapeze, "You're swinging high, someone else has caught her eye, and now she's falling through the trapeze." In the background it goes "sha bye bye baby, you'll never fly with me."

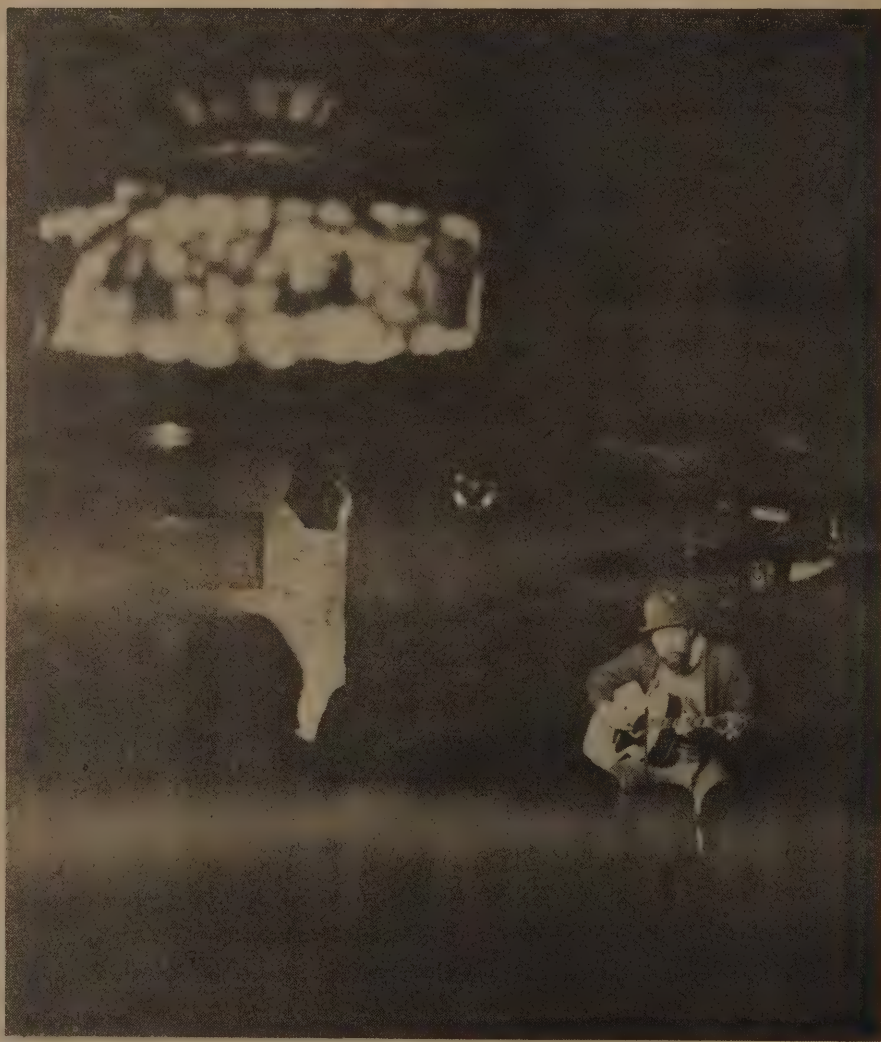


Dick Clark uses me a lot on his tours. They last about four to five weeks. It's a gas, just a ball, you play one to two shows a night. Dick is a great guy to work for and I have fun with the kids on the tour. There's a lot of song singing and parties. I think Dick has helped to bring Americans through this British thing. His road shows kept American stars in business. I hope it has taught us all something. I myself have learned to compete. Don't sit back and ride on your success because somebody will come along and pull that cloud right out from under you. That's what I think about when I remember that the Beatles destroyed my friends." □

THE VILLAGE CLUB SCENE

This is the last of our series on the music clubs in Greenwich Village, New York. As you can see there is a heck of a lot going on there. Record producers are going crazy trying to sign up all the new talent that floats in and out of the several major clubs nightly. But Greenwich Village by no means has a monopoly on the action. There are swinging club scenes all over the country in Los Angeles, Detroit, Chicago, Boston and Washington where the stars of tomorrow are right this minute garnering the attention of record companies. Even London and Liverpool still throb with youthful night spots and we hope to cover all these clubs scenes for you in future issues of H.P. If you're thinking of getting into the music business just go to the places we've been talking about and hang around. Sooner or later somebody may sign you up. Just the other day I bent over to pick up a butt and a guy ran over with a contract. Stay tuned to future issues. In progress at this very moment is an article on THE TRIPP, one of Los Angeles' major spots and birthplace of the Byrds.

You know the way swallows feel about Capistrano? Lovers about Paris? Homing pigeons about home? Well, that's how folksingers feel about a small, dark coffeehouse in a basement in New York's Greenwich Village. It's called the Gaslight, and folksingers - who are a casual breed - have made it their home and headquarters in a delightfully casual and totally spontaneous manner. Perhaps the only element you can really pin down in a search for the reasons behind the Gaslight phenomenon is Clarence Hood, an aristocratic, easy-going, displaced-southern-businessman who at first seems like the most unlikely coffeehouse owner imaginable. But his



You walk down stairs to enter the Gas Light and it's sort of like boarding a submarine, with all the exposed pipes and low ceiling. It's home to many folk singers like Dave Van Ronk {above}, performing on the tiny stage.

next month we go to L.A.



sharp business eye and gentle indulgence toward his performers have made the Gaslight the most germinal, successful, and beloved folk room in America. Young singers flock to the Gaslight to audition for Clarence....sometimes become very famous...command four or five figures in concert halls and festivals - and then come right back to the Gaslight's shabby, makeshift stage for little or no money.

What is the Gaslight mystique? What brings the likes of Bob Dylan back to its murky interior, when he could be pulling down several thousand for the same performance somewhere - anywhere - else?

Nothing much; just this relaxed feeling, and seeing all your friends again, and going next door to the Kettle of Fish for a beer between sets, and feel-

ing this really good thing happening between performer and audience that doesn't always happen in a strange club or gigantic concert hall. To regulars,

the Gaslight is a place of exceptional goodwill, a kind of folksingers' country store:

Young man with guitar: "I'm a friend of Dave Van Ronk. He said you have a hoot here...?"

Middleaged man without guitar: "So this is the Gaslight! I have a club myself, in Jacksonville, Florida. Wish I could get the people you get. Wish I could get Bobby Dylan..."

Clarence: "He's playing four dates here pretty soon. I used to kick his butt outa here, and now Bobby makes two million dollars a year."

We're out front on a Tuesday - Hootenanny - night, and between cash register things, Clarence throws out information to me. "John Hurt's coming soon. Doc Watson's coming two weeks in February. Doc Watson, the greatest guitarist in the world. In the world. People challenge me on that, but..."

There's something else about Clarence Hood and about the Gaslight. As Dave Van Ronk explains it, "Clarence has a talent for discovering real people who are real singers. He can spot the three dimensional people," says the most three dimensional of them all. And it's true; Clarence Hood sure can pick 'em.

"Peter, Paul and Mary first appeared here. Jackie Washington, Bill Cosby, the comedian, Jack Elliott, Tom Paxton. He just called me from Stockholm. I produced his first record, too. Every once in a while I produce records. This one sold 50,000 copies.

"...Pat Sky, Carolyn Hester, Jim Kwikin - just him, not the jug band, Eric Anderson...

"Now we got folk-rock, too. Jesse Colin Young. I don't like it, do you? Actually, it's not bad...it's not good, either."

"How much to get in?" a hesitant tourist asks.

"A dollar fifty. This is bargain night, and Mr. Van Ronk insists on it." Dave Van Ronk runs Tuesday nights; he's expected momentarily. Meanwhile, kids are piling in, kids who just fell by from MacDougal Street and kids who've brought their own guitars. The phone rings; it's the mother of a prospective

{Continued on next page}



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Joan Baez: "All right," Clarence says, "let her come down. I've got to hear her first. I don't care if she sounds like Dave Van Ronk, Jesse Colin Young, or Sammy Davis Junior, I got to hear her before a live audience." Bam.

Another call: "Yes, Johnny Cash, March 11 and 12."

Here come a gaggle of slightly uncertain kids. They want to know what they can expect for their money.

"Dave Van Ronk."

"Who?"

"Dave...Van...Ronk. He's the greatest. If you don't like him, you don't like anything."

Suddenly, in walks the Reverend Gary Davis, probably the most idolized and revered performer in the world of folk music. It's the Reverend! Several kids with guitars are struck absolutely speechless. Amid the welcomes and making the blind Reverend comfortable, one kid gets up the nerve to go up to him and say, "How'd you like Philly, Reverend?"

"Well enough not to go back."

And here's Dave Van Ronk, and he sees his idol and his own biggest influence. "Well, it's the Reverend! Hi,

Reverend!" Dave says, big embrace, and the hootenanny must wait while Dave takes the Reverend next door for a drink. Instead, Eric Anderson and Carolyn Hester start off the hoot, then a long line of unknowns who are hoping to be discovered, or who just want to sing at the Gaslight. One of them, John Kramer, doesn't sing much, but he tells words, elaborate, nutty stories that crack everyone up. "My accompanist here has a formula for naming folksingers. You take a physical disability, a fruit, and a president's name, like Blind Lemon Jefferson. Folks, I'd like you to meet Leprous Banana Truman."

Phil Ochs, the most controversial songwriter in America, comes dashing in. "This guy is one of my weaknesses," Clarence says, "Four years ago I put him on the stage, and I've used him ten times since then. He's coming back at Easter." Later, you learn that Clarence has, on occasion, let Phil sack out in his storeroom, and granted other kindnesses above and beyond the call of coffeehouse-ownership.

I go next door to the Kettle, and when I return, the formerly chaotic, noisy Gaslight is utterly silent except for the clear, incomparable sound of the Reverend Gary Davis. The place is packed, SRO, and Clarence is whispering, "Sorry folks,

another show in fifteen minutes." To me: "This is supposed to be amateur night" - a glance toward the Reverend, "These aren't exactly amateurs..."

Ten sailors pile in, look around, aren't impressed "Let's cut out, man. This ain't worth a dollar and a half."

Gary Davis comes out front, holds court behind the cash register. Now Hugh Romney is here. Hugh is something of a legend himself, one of the best poets who used to read in the Gaslight in the late fifties. He stayed on for the Clarence Hood era, while the others - Allen Ginsberg, Gregory Corso, Ray Bremser, Steve Tropp - went their very separate ways.

"Reverend!" Hugh says, "Remember me, Reverend? Hugh Romney? You married me onstage at the Gaslight...?"

"It wasn't exactly legal," Clarence Hood asides. "Hugh Romney's done more to perpetuate the Gaslight than anybody. I hired him five years ago. He was talkin' hip talk. I said, will you please say somethin' I can understand?"

Later, Dave Van Ronk tells me Hugh Romney was an influence on Dylan. "Not his singing - on his life style. Hugh invented the term, 'Dig yourself.'" Wow!

It gets later and later, and still there are people who want to sing, and people



Singers like L. to R. Jackie Washington, Dave Van Ronk, Carolyn Hester and Jack Elliott come back because they love the Gas Light.



who want to listen, and Dave Van Ronk, the big daddy of the white blues singers, is up on stage saying, "W.C. Fields was a great man. Why? Because he really knew how to hate. Forget this love stuff. Let's have more HATE!" And then he repudiates it with a song, "The Golden Apples of the Sun," and his great, gruff voice, a voice that, even when it breaks, breaks most affectingly, like the later Billie Holliday.

More songs, more monologuing..."I never ask Bob Shelton...I tell Bob Shelton." (Shelton is the New York Times folkmusic critic.)

Then Phil Ochs wants to go on! He sings his "songs of social realism": "I Ain't Marching Anymore"...the beautiful "Changes"...a song about being a chaplain in Viet Nam.

"I wonder if I ought to pay anyone for working here," Clarence muses. And to the audience, "That was Phil Ochs. He sold out Carnegie Hall. He used to work here before he got famous. I don't know how we get him so cheap..." The Gaslight, like many of the singers themselves, is still a bit embarrassed about the sudden popularity of folk music. Many, like Van Ronk, became folksingers because it seemed like the right thing

to do if you considered yourself a total failure. So what is all this success??!

Well, the hootenanny finally ends, and everyone piles next door to the Kettle. Van Ronk is talking, shouting, kissing girls. His amused, tolerant, cool wife Terri shakes things up her own way. Carolyn Hester's there, looking beautiful. Bob Shelton's surveying the scene. Andy Warhol, the eye of the storm wherever there's chaos, it seems, is there. Guitar cases are falling over. Dave must tell me about the old Gaslight: "There was this guy, Steve Tropp, who used to do this absolutely deadpan bit he called, 'The Perfectly Disciplined Poet.' He'd start off with something very straight, out of T.S. Eliot. Then - right in the middle - he'd suddenly have this mad fit - squirming on the floor and frothing at the mouth! And then he'd stand up and finish the bit just as straight and serious as he'd started." And he talks about the guy who works in the Gaslight's kitchen: "He's the best banjo player in the world, but he never plays." He's there, too, in fact, but he doesn't tell me why he doesn't play his banjo; he talks about Bob Dylan: "Dylan used to come in the kitchen and ask me for some french

fries, just the dirty ones. He wrote songs on napkins back there."

Then even the Kettle is closing, and all the talent packs up and heads for home, or wherever. But they'll be back, every night, as long as there's a Gaslight and a Clarence Hood to run it.

The Gaslight is more of a miracle than many realize; the City of New York took it to court 272 times on account of the coffeehouse law - a law which has made it very difficult for coffeehouses to present entertainment. It was almost closed down many, many times. Since the Lindsay administration, however, this harassment seems to have ended. In fact, the Gaslight even has a license now. Earlier in the evening, Clarence led oldtimer Hugh Romney over to the new, red license, and Hugh exclaimed over this quite commonplace document as if it had been the Dead Sea Scrolls.

"I don't know," Clarence said, "I don't know if it's as much fun now."

Being legal is all well and good, but make something too official and you'll kill it. Keep it free and easy and free-wheeling and winging it - and then you've got something. Something like the Gaslight on a Tuesday night. □

I HAD TO ALMOST DIE ..TO LEARN TO LIVE

BY
BARRY
McGUIRE



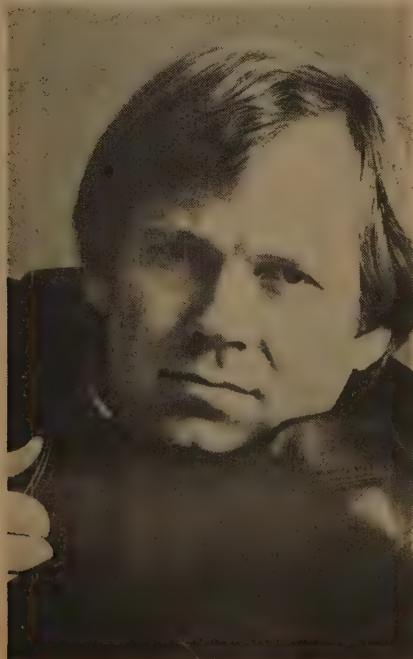
I've reached a point where I can't accept things as I used to, things that used to mean very much to me, don't mean very much to me now. My worry on being accepted by other people, times I used to spend wondering if people liked me or not, times spent wondering if I looked all right, worrying about my pimples, dirty fingernails, my perspiring body, etc. A change of what my body is, what it's for and what I use it for. A change on the people I know, my associations with everyone, both male and female. My ideas on

what male and female are, have changed."

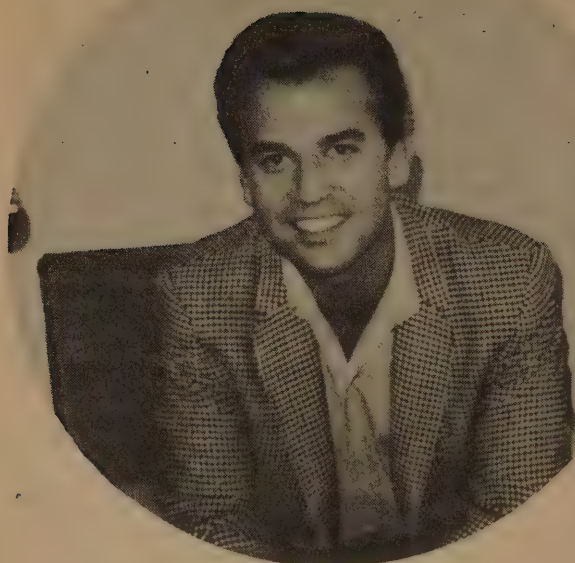
"I think we're taught to be male and female. Basically we're all the same, with the exception of different bodies. If we could identify with being the same thing, then the chicks would start doing for themselves, although, they are doing more and more for themselves and they are standing on their own two feet much more. I don't think anyone likes to have the burden of another's life on their hands. Like the dependency of another human being, that's really a drag, for me. I know I didn't like it! I have a little boy, who is four and he isn't dependant on me. If I died, he'd be properly raised, he certainly wouldn't be left in the streets to starve to death. I know that he is not dependant on me for the needs. There's a difference between the needs and wants. The only thing you need is fuel for your body, water, sleep and you need a place to relieve your body of it's wastes. All the rest of the things are just wants - "I want a nicer house, I want a nicer pair of pants, I want a sweeter smelling breath, I want a smoother complexion, I want a pretty girl, I want a bunch of pretty girls." It doesn't matter if you get them, because they're all just games to play - the game of want."

"One time, I went to Mexico. I wanted to see what it would be like to live the life of a hermit. I thought at the time, that civilization and society were out of line with all their rules that they were laying on me, and I

didn't dig them - so I left. While I was gone, I found out that society didn't need me and I didn't need it. I was living in a little village in Mexico, and you just don't need anything. You could eat fish and fruit, fresh water springs; your needs are all taken care of. So when I found out that I didn't need anything and it didn't need me, well then it all became different for me. I had an experience in Mexico, when I almost died - phew! hmmm, it was pretty weird - ha! Ha! - right...I became very sick, let's put it that way. It really was wild - and I thought, wow, I'm gonna die and then when it was over with, I realized that it wouldn't have made any difference if I had died. All my life, I've been so up tight about dying. All the people that were left, my friends, family, relatives, they would all say "Oh, isn't it too bad he's dead" but that would be the only change - everything else would continue on. After I got back on my feet, I thought, "If that's what life is all about, well then, I can go back and I can accept society for what it is, I can accept all the rules, not mine - and so, when I am with them, because I dig playing people games and in order to do that, I need people, I can't do it by myself - so I can accept all their rules and not put anyone up-tight, because I know why they have those rules. I know that they really don't know where it's at, not that I do, but I know that I don't know. It gives me a security that I've never had before, and I like to sing about all that stuff from time to time. □



DICK CHICAGO



"I believe that the American singing groups will come into prominence once again"
says Dick Clark.

When this intrepid reporter learned that the Dick Clark Caravan was coming to the Midwest, immediate visions of camels, a desert oasis, swaying palms (etc, etc.) filled my head. Although I had heard mention of the various members of the caravan on the radio (courtesy of the local disc jockeys,) I was not certain of what to expect.

Valiantly, I made my way to Chicago's McCormick Place, where the caravan was to perform. Glancing quickly about the parking lot, I was quite disappointednot one camel nor Arab sheik could be seen. (Such a letdown!)

I am sure that everyone knows that the Dick Clark Caravan, which has visited almost every state in the Union, travels in a manner befitting 20th Century adventures. Sleek silver buses, bearing large multicolored banners announcing the caravan, have become the common mode of travel.

Bo Diddley was on Dick's tour.



Now that my dreams of moonlit nights (complete with Rudolph Valentino) were shattered, I paused momentarily and gathered my wits and proceeded to the stage door. While awaiting admittance, a young man with extremely long hair passed by me. In fact, his hair was so long that it momentarily blocked his vision. He excused himself as he bumped into me, dodging a young girl (with hair almost as long) who lurched forward to grab a piece of his coat. I smiled gallantly as the boy, the girl, and myself fell against the building. An alert stage attendant pulled the young man into the building with the young girl still clinging to him. My curiosity aroused, I learned that I had been elected to a haloed societyI was one of the select few who had touched one of the Byrds. For Mike Clark, Byrd drummer, had been the young man with the short-sighted vision. I noted that I must ask Mike about this when I met him "on the inside" as the backstage area is reverently called.

Once inside the door, I gazed about me. As is the case with most shows shortly before "curtain time," confusion rang supreme. This particular Dick Clark Caravan headlined The Byrds, The We Five, Paul Revere & The Raiders, and Bo Diddley. Now, I have diligently listened to the radio and have learned the words (with proper phrasing) to each of the popular songs of these artists. But I failed to sufficiently prepare myself, for I didn't have the vaguest idea what the various members of the performing groups looked like.

The easiest way to acquaint yourself with a group is to introduce yourself and proceed from there. A harried young girl came rushing by me with a tray full of hamburgers and cokes. My



The Byrds rendition of "Turn, Turn, Turn" brought tears to the eyes of Dick Clark.

CLARK'S CARAVAN

by Diane Klecka



The songs of the We Five were filled with messages and emotion.

agility proved beneficial, as I managed to catch a hamburger as it slid from the tray. This sparked a conversation which led me to ask this young girl where she was going with these goodies. "Dressing Room #2," she said, "The We Five."

This was noted in the ever-present notebook. The We Five were currently riding the crest of popularity with their smash recording "You Were On My Mind." Their latest single, "Let's Get Together" was to be released within the week. To add to the list of credits for this talented fivesome, their album was fast-climbing into the best-seller charts throughout the nation.

I entered the dressing room of the We Five, along with the much-welcomed hamburgers. After a few moments of introductions, I paused to count. There were only three of the five present. This would never do. A searching party (namely, Jerry of the group) went out to "round up" the missing members of the act. Within fifteen minutes, all five members of the We Five were assembled and on went the interview.

The We Five are comprised of Bev Bivens, Mike Stewart, Jerry Burgan, Bob Jones and Pete Fullerton. Bev is easily recognizable, for she is the only girl (small joke!). Aside from this, each of the young men have distinct personalities which are easily evidenced by all who view their act.

Since the We Five have only recently come into national prominence, I asked them a bit about their background.

Bev did most of the talking. "We started about five years ago, performing for colleges and in college haunts. We were brought into national prominence when we found the "sound" for which we searched. It is a combination of folk, soul, and rock & roll. We want to really sing. While other groups may come and go, we want to stay." (Nice thought, we commented.)

Since the We Five appear to be typical college students, the question of their privacy came up next. Jerry explained, "Since we do not look or dress 'differently,' we are often asked if we are managers. Why just this evening, a young girl came up to me in the parking lot and asked if I was one of The Byrds' road managers. I said no. Then she asked if I was with Paul Revere & The Raiders. Again I said no. She walked away, heartbroken. It's great, though, for we can maintain our privacy on the road."

We talked and talked and talked. A sharp knock on the door signaled only one-half hour to the start of the show. This meant our meeting had to end. Everyone sat in a corner, posed for pictures, and thanked me for the interview. In all, I had spent over an hour and one half with the We Five, a delightful group with a bright career before them.

{Continued on next page}

A Dick Clark discovery, Paul Revere & The Raiders, have been successful.



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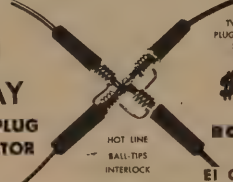


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{Continued from last page}

Upon walking out the door, I again bumped into Mike Clark, Byrd drummer. I quickly explained my sad plight—that I did not know one performer from another. As I explained to Mike, there seemed to be a prevalence of young men with much, to much, hair. At this point, I was slightly cynical (as only those out of their teens can be.) Little did I realize that, by the end of the evening, I would grow to admire and respect each of the performers present as wonderful human beings.

Mike left to prepare for his act. Wandering aimlessly about the backstage area, I came upon a tall, rather well-dressed young man on the phone. Evesdropping, I learned that Mark Lindsay, of Paul Revere & The Raiders, had phoned a local fan, just to say hello. Such is the case with all members of Paul Revere & The Raiders. They are extremely nice guys who meet with their fans whenever possible. Much has been written about them, as of late. Everyone knows that they received their big break on "Where The Action Is." Their smash recordings, "Stepping Out" and "Just Like Me" have brought the boys into the national limelight and have placed them in position for sure stardom. There is no act comparable to the one put on by Paul and his raiders. On stage, they are magnetic, appealing to all who view them.

Mark finished his phone call just as Jim McGuinn of The Byrds walked by. Mark & I accompanied Jim to the stage area, for the show was about to start.

The show was in process as we reached backstage. Supporting acts came on first. Then came the incomparable Bo Diddley. All action stopped as Bo went through his paces on stage. Mike summed up the high esteem the entire caravan held for Bo. "There will never be another Bo Diddley," Mike remarked as his eyes remained fixed on the stage. "He's a master—a legend in his own time."

After Bo, came the Byrds. Their rendition of their latest hit "Turn, Turn, Turn" brought tears to the eyes of many people, including Dick Clark, the leader of the Caravan.

Dick Clark, I am sure, needs no introduction. The words teen, rock & roll, and Dick Clark are intertwined. Many have tried to emulate the success of Dick to the teen market. Above it all, however, Dick has remained master.

"Where The Action Is" is viewed by an entirely new generation of fans from those who swooned over Frankie Avalon & Fabian on the old American Bandstand show. I asked Dick what he thought the new trend would be in music, after The Beatles craze faded (as it must.)

"If I knew, I'd be a millionaire," Dick laughed. "Seriously, I believe that the

American groups will come into prominence once again. Take Paul Revere & The Raiders. We signed them for 'Action' on a hunch. They were great performers and great guys. Since then, their career has sky-rocketed. I believe the public will be extremely selective in their music tastes. Singers will have to use more than just a gimmick to "make it."

The Byrds came off stage to a tremendous outburst of applause. Paul Revere & The Raiders were next. Already I had decided that The Byrds were one of America's top groups, in spite of their unconventional appearance. Jim McGuinn & Gene Clark posed for the ever-present HIT PARADER camera then dashed from the building. As Jim explained, "We are too easily recognized."

It becomes a problem at times, for we cannot truly enjoy a show as can other performers. We must run in, do our act, and leave before the fans reach us. This often becomes a handicap, as we want to meet our fans, but we can't."

Paul Revere darted between Jim and myself and onto stage. The Raiders had launched their invasion on the Midwest. "Stepping Out" was followed by song after song, performed as only Paul Revere & The Raiders could. Mark Lindsay, vocalist, leaned over the edge of the stage, singing to an enraptured young girl in the front row. Phil Volk and Drake Levin took turns hitting each other with their guitars, much to my horror, until I learned that they did this merely for "show." Paul Revere (honestly, his real name) joked with drummer Mike Smith (Affectionately known as Smitty.) Smitty has the distinction of being the only drummer on the pop music scene who blows bubbles with his gum as he performs. (If such a distinction is worthy of merit.)

Our ears were pounding as Paul and the boys ran off stage, shouting that they would meet with HIT PARADER "in a minute." (This is stage talk for anytime between now and the next time the group is in town.)

The We Five literally "brought down the house." Their songs were moving, emotion-filled, and message-packed. At 11:30 p.m., after a rollicking, exhilarating two and one-half hour show, the 5,000 fans who had come to McCormick Place quickly emptied the auditorium, contented with the show they had seen, yet weary because of the late hour.

Backstage, however, things were still swinging. Take a group as zany and unpredictable as Paul Revere & The Raiders, combine them with the We Five, assorted fans, and mix well—they add up to FUN.

Paul Revere and the boys had everyone in stitches of laughter, telling some of the most hilarious stories and jokes imaginable. Lining the boys up in the



hall, I asked them to think serious. It took some doing; but the boys said they were ready, after five minutes of meditation and consultation. Not a smile could be seen. Then I counted "1 - 2 - 3." As the shutter of the camera clicked to record this unique moment, the boys broke into gales of laughter, as evidenced by the photo. Despite my protests of being tricked, the boys thought their joke extremely funny. I guess with boys such as Paul Revere and his raiders, a serious moment is indeed a rare incident. Riding high at the zenith of their popularity, the boys are having a ball and are loving every minute of it.

By 1:30 a.m., with a notebook full of notes, camera full of pictures, and head full of memories, I left McCormick Place. While driving home, the events of the evening flashed before me in a panoramic view. The Byrds, Paul Revere & The Raiders, The We Five, Bo Diddley, only shadows just a few hours ago, had become distinct entities, each worthy of the full dedication of their fans. I learned that you cannot judge a group by the way they look. The Byrds, often condemned because of their outward appearance, are personable, dedicated young performers who have a message to bring to the world. Paul Revere & The Raiders show teens that life can be fun; that troubles and problems can be overcome by laughter. The We Five emphasize that one need not look and act unconventionally in order to remain a unique individual.

True, the Dick Clark Caravan does not carry gold or precious gems on camelback. The Dick Clark Caravans, however, wherever they travel, bring precious commodities to the American teen public.....fun, laughter, and the best on the pop music scene.

The next time a caravan comes to your city, go see it. You'll be glad you did. I was. □

•TIME WON'T LET ME

(As recorded by The Outsiders/Capitol)

CHET KELLY
TOM KING

Time won't let me forever
Even tho' you want me to
I can't wait forever
To know if you'll be true
Time won't let me
Time won't let me
Wait that long
Time won't let me
Time won't let me.

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•THE ONE ON THE RIGHT IS ON THE LEFT

(As recorded by Johnny Cash/Columbia)

J.H. CLEMENT

There once was a musical troupe
A pickin' singin' folk group
They sang the mountain ballads
And the folk songs of our land
They were long on musical ability
Folks thought they would go far
But political incompatibility
Led to their downfall.

Well, the one on the right was on the left
And the one in the middle was on the right
The one on the left was in the middle
And the guy in the rear was a Methodist.

This musical aggregation
Toured the entire nation
Singing traditional ballads
And the folk songs of our land
They performed with great virtuosity
And soon they were the rage
But political animosity
Prevailed upon the stage.

Well, the one on the right was on the left
And the one in the middle was on the right
The one on the left was in the middle
And the guy in the rear burned his driver's license.

Well, when the curtain had ascended
A hush fell on the crowd
As thousands there were gathered
To hear the folk songs of our land
But they took their politics seriously
And that night at the concert hall
As the audience watched deliriously
They had a free-for-all.

Well the one on the right was on the bottom
And the one in the middle was on the top
And the one on the left got a broken arm
And the guy in the rear said oh dear.

Now this should be a lesson
If you plan to start a folk group
Don't go mixing politics
With the folk songs of our land
Just work on harmony and diction
Play your banjo well
And if you have political convictions
Keep 'em to yourself.

Now the one on the left works in a bank
And the one in the middle drives a truck
The one on the right's an all-night D.J.
And the guy in the rear got drafted.

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•THE LOVE YOU SAVE (MAY BE YOUR OWN)

(As recorded by Joe Tex/Dial)

JOE TEX

People, I've been misled
And I've been afraid
I've been hit in the head
And left for dead
I've been abused and I've been accused
Been refused a piece of bread.

But I ain't never in my life before
Seen so many love affairs
Go wrong as I do today
I want you to stop
Find out what's wrong
Get it right or just leave love alone
Because the love you save today
May very well be your own.

I've been pushed around
I've been lost and found
I've been given til sundown to get out of town
I've been outside and I've been brutalized
And I had to be always the one to smile and apologize,
(Repeat chorus).
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•MAY MY HEART BE CAST INTO STONE

(As recorded by The Toys/Dyna Voice)

SANDY LINZER
DENNY RANDALL

Boy of my life
Love of my own
Trust in me and you'll not be alone
(Let it be) sure as there is a heaven
(So let it be) I shall always love you
And if ever I seek out another
And you cry to me
That my vows were untrue
Then may my heart be cast into stone
And may the world go deaf when I moan
And may I walk down the dark street of sorrow
With no one to take me home
May I walk alone.

Here in your arms
Kiss after kiss
I shall live just for moments like this
(Evermore) shall I serve you in pleasure
For (evermore) living only for you
And if someday the boy'll be a stranger
Comes beckoning me and you say we are through
Then may my heart be cast into stone
(Repeat chorus).

If the end of the earth is tomorrow
And we'd have only a moment or two
If you spent them alone and in sorrow
Cause am I not there just to,
If I'm not there just to die loving you
Then may my heart be cast into stone
(Repeat chorus).

And if I come to you begging your help and forgiveness
That I may atone
May I walk alone
May my heart be cast into stone
And may the world go deaf when I moan
And if I come to you seeking your help and forgiveness
That I may atone
May I walk alone.
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NANCY SINATRA



Nancy Sinatra, who opened up 1966 with her smash hit recording of "These Boots are Made for Walkin'," on Reprise Records, long ago decided to develop her own talents rather than simply bask in the fame of her father, Frank Sinatra.

Her extensive preparation in the arts includes 11 years of piano, 8 years of dance, 5 years of voice and singing lessons under Carlo Menotti, and 5 years of dramatic study with Betty Cashman.

Add to this intensive program of study something even more vital--her natural, warm charm, bright wit, razor-sharp mind, and contagious vitality -- and one finds that Nancy possesses the undeniable potential of becoming a major personality in her own right.

Nancy first attracted national attention as a performer when she sang on a television special with her father and Elvis Presley in 1959. Since then she has appeared on major network television shows such as "The Virginian" and Perry Como's show as a singer. She made her television debut as a dramatic actress on Gene Barry's television series, "Burke's Law."

In 1961, Nancy became an exclusive recording artist for Reprise Records and immediately began to build an international reputation as a dynamic new recording star. By 1963 her recordings such as "Like I Do," "Tonight You Belong to Me," and "Think of Me" had become the #1 or #3 record in such far-flung countries as Italy, Japan, Holland, Belgium, and South Africa.

★ N^eW ★ ON H O R

Nancy was the first of three children of Frank and Nancy Sinatra. Gaining international prominence himself is her brother, Frank Jr., now 21. Her younger sister Tina is 17.

As a young child Nancy moved from her birthplace of Jersey City, New Jersey, to Los Angeles where she attended grammar school and University High in West Los Angeles.

THE BLOOS MAGOOS

Who is Elsie the Tree, alias Elsie Goo alias Sphinx?

Who is Pascale the Pig, alias Pepe Le Phew?

Who is Poppa Mike, alias St. Michael the Fisherman?

Who is Ichabod Bumblebee? Who is Pghlem?

Those are the nicknames of the five young men who call themselves The Bloos Magoos.

"Who are The Bloos Magoos?" you ask.

The Bloos Magoos are Ronnie Gilbert, 20, bass guitarist; Emil Thielhelm, 16,

rhythm guitar; Michael Esposito, 23, lead guitar; Jeff Daking, 19, drums; and Ralph Scala, 19, organ. Mike and Jeff are from Delaware, the others from New York City.

The group has been appearing all around Greenwich Village for over a year.

The comic-strip character appearance and their way-out antics made them one of the most popular groups on the scene. Lately they've developed into excellent musicians and song writers.

You can dig the Magoos at the Night Owl (where else?) and they'll be making their album debut soon on the Mercury label.

TIM HARDIN



For years musicians have been digging the songs of Tim Hardin. Many performers and groups in folk music clubs from Boston to California include one or two Hardin tunes in their repertoires.

Now the public has a chance to hear the real thing.

MGM Records just released Hardin's first single, "How Can We Hang On To A Dream."

Tim Hardin has a very original style. His sense of timing in particular makes him an extremely individual artist. He sings and plays guitar and piano.

Folksinger Phil Ochs believes Hardin will be one of the major influences on the course of pop music in 1966.

We hope Tim Hardin receives the recognition he deserves.



STARS ★THE★ IZON

SIMON AND GARFUNKEL

A new and significant trend on the American musical scene has been the advent of the urban folk singer, the city-bred spokesman who sings of the unique trials and joys of life in the megalopolis — the alienation, excitement and loneliness that are peculiar to and so much a part of life in the Big Town.

In the realm of urban-oriented folk music, no new act has caused such ex-

citement as Simon and Garfunkel. The first Columbia single release, "The Sounds of Silence," a comment on man's inability to communicate with man, was already a hit across the country. A Columbia album, "Wednesday Morning, 3 A.M.," has clearly marked them as a vital new force in folk music and a follow up single "Homeward Bound" leaped into the top ten.

Paul Simon, a native of Newark, New Jersey, and Art Garfunkel, a New Yorker, met in sixth grade and have been singing together since they were 14. Initially confining their vocalizing to school functions and private gatherings, they eventually stepped out into the world of professional performing at the well-known Manhattan center of the folk scene, Gerde's Folk City.

Since then, Paul and Art, who write and arrange most of their own work (including "The Sounds of Silence"), have been heard at the Gaslight and the Bitter End in New York City, in concert at Columbia University and the Edinburgh Folk Festival, and at the Troubadour and the Enterprise, both in London, and the Streets of Paris, in Paris.

Still in their early twenties, they both have a unique understanding of the soul of the young city-dweller. They are furthermore able to communicate this understanding with unusually ef-

fective intensity and appeal.

Paul Simon stands 5' 5" tall, weighs



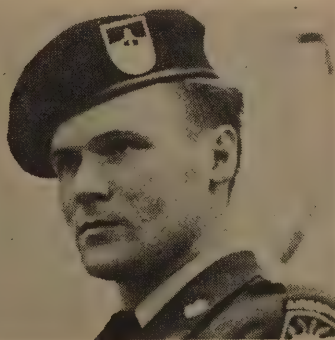
130, and has brown eyes and brown hair. Art Garfunkel is 5' 10" tall, weighs 150, and is blue-eyed (with blond hair). Reading and teaching are Art's twin avocations.

BARRY SADLER

Barry's songs, which he writes and sings in the tradition of the country songs of the American West, reflect his own personality and background. Born in New Mexico, he was raised there and in San Francisco — which he still considers home. His first — and continuing — ambition was to be a doctor. His musical abilities showed themselves to the fullest after his enlistment in the Air Force in 1958. After a four-year hitch, he joined the Army especially to apply for the "Green Berets." Accepted, he was sent to the Special Forces Medical School at Fort Sam Houston, Texas, for the 37-week training course. After a specified time for hospital experience, he capped his training with an eight-week course at Fort Bragg, N.C. (Barry is a Black Belt in judo and, like all "Green Berets," an experienced paratrooper.)

Most of Barry's activities since then are necessarily privileged information under the rules of the Special Forces; but it can be said that he has spent a considerable amount of time in Viet Nam and other troubled areas. He remembers, with special satisfaction, working with the Montagnard tribesmen in the northern highlands. He and his buddies "did a great deal to improve their health and lives by setting up schools and dispensaries and training health workers to go out among their own

people and work." Experience of incalculable value to a man who aspires to be a physician!



The songs of the "Green Berets" in Viet Nam that Barry sings in his first RCA Victor album, "The Ballads of the Green Berets," include the stirring title song, a tribute to his buddies; the poignant "I'm A Lucky One," and "The Soldier Has Come Home."

DAVID & JONATHAN

After a dozen hit songs nobody knew their names.

Oddly enough that was the situation in which David and Jonathan found themselves when they decided to record a song written by another English group in late 1965. The group was The Beatles and the song was "Michelle" and within a few weeks after the tune

hit the market, David & Jonathan were known to everyone.



Both were introduced to singing at an early age. David left school at 15 to become a salesman and play semi-pro football for Bristol City in his spare time. The "singing bug" hit him when he and a few other co-workers formed a vocal group called The Kestrels and it wasn't long before David gave up his job to become a full-time singer.

Jonathan's career paralleled that of his future singing partner. At 15 he left school to work for a shoe manufacturer and a few months later he went on to work as a building apprentice. After two years, Jonathan gave up the building field to sing with various groups.

In early 1965, David and Jonathan met and formed the act that was soon to become one of the most promising English duos since Peter & Gordon.

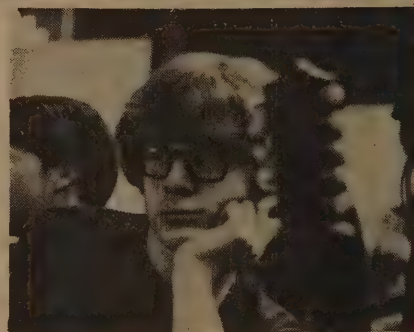
MEETING 6½

PETER ASHER OF PETER & GORDON

In the rapidly changing hierarchy of pop music its unusual for an editor to meet a star more than twice. It's been almost two years since we met Peter and Gordon on their first trip to America.

Since then, our paths have crossed a half dozen times, for interviews, photo sessions and just bumping into each other backstage at TV shows.

Our latest encounter could be considered meeting #6½. Half of the duo was missing. Gordon Waller was in Switzerland. But Peter Asher dropped into our office for lunch and a friendly chat. Our ever-present tape recorder, disguised as a bacon, lettuce and tomato sandwich, caught every word:



Don- You and Gordon have remained at a consistently high level since your first record. How do you do it?

Peter- I don't really know. In England this hasn't been true. In England, we've had times when we've gone right down and we couldn't get on shows as headliners.

That thank God, isn't so anymore. Over here it's been all on one level. We've never made the real absolute top, but at the same time we've always been in very good shape.

Don- I understand you were down in Nashville, Tennessee recording recently.

Peter- Yes. Gordon and I did an album of country music. We'd always fancied doing that sort of thing.

We did old standards "Send Me The Pillow You Dream On," "Tiger By The Tail," etc., because that's the only way we could get played on the country stations.

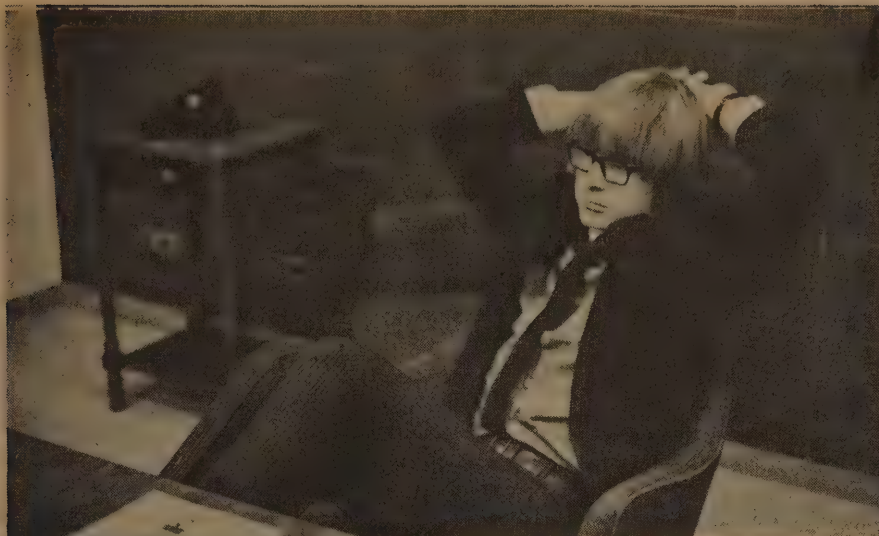
Don- How did the album come about?

Peter- We'd always wanted to record in America. Under ordinary conditions we couldn't have done it. If we just wanted to do the same material we do in England in America, England would have said no.

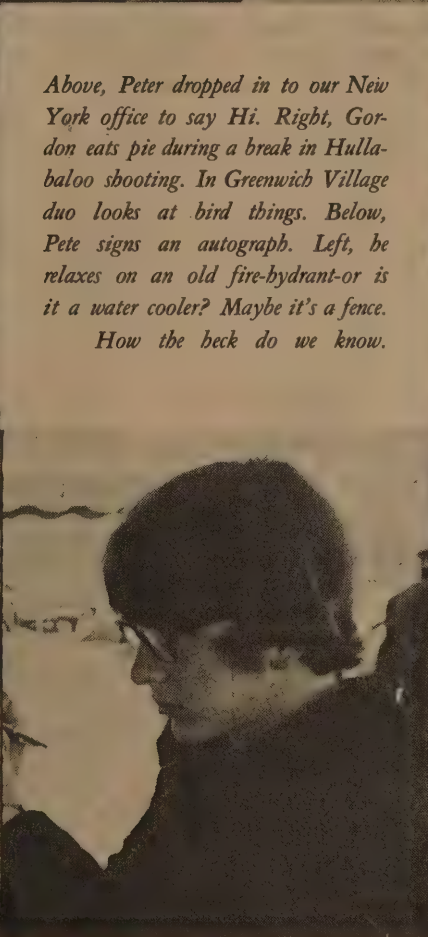
The original idea to do a country



On visit number six, Don followed Peter & Gordon all over New York for an entire day. They went to Greenwich Village and visited book stores, record stores and gift shops to get trinkets for their birds. Above, Gordon samples some harmonicas in various keys at a music shop.



Above, Peter dropped in to our New York office to say Hi. Right, Gordon eats pie during a break in Hullabaloo shooting. In Greenwich Village duo looks at bird things. Below, Pete signs an autograph. Left, he relaxes on an old fire-hydrant-or is it a water cooler? Maybe it's a fence. How the heck do we know.



album came from someone at Capitol Records who saw us do "I'll Walk The Line" on Hullabaloo. He said "why don't you record some country songs?" We said, "We would if we could do it in Nashville with all the right people."

That was about 8 months ago. During that time everybody went around saying to everybody else, "wouldn't it be a good idea if..." Finally it got high enough up and it happened.

Ken Nelson, the Capitol country man, selected the material. Harold Bradley was on steel guitar and the Jordanaires backed us on some numbers. Don- I've noticed that generally British artists seem to be more interesting than Americans. Peter- Well, they're less careful as to what they say. Americans won't really say much. In England, everyone is knocking everyone else all the time. You do get people disliking you for it. In general we try not to be

too insulting. It can get to be a drag.

Don- Has anything interesting happened on this trip to America? Peter- When I was in Hollywood I sat in the Batmobile. It has a fibre glass body over a Lincoln Continental. It's quite undrivable. It goes, but it takes corners dreadfully. And the view through the curved windshield is very distorted. The whole design is aerodynamically terrible, but it looks fantastic. □

●FRANKIE AND JOHNNIE

(As recorded by Elvis Presley/ RCA Victor)

FRED KARGER

ALEX GOTTLIEB

BEN WESSMAN

This story has no moral
This story has no end
This story only goes to show
That there ain't no good in men.
They'll do you wrong
Yes, they'll do you wrong.
(Johnnie)

Frankie and me we are lovers
Oh, Lordy, how we can love
Vowed we'd be true to each other
Just as true as stars above
I'm your man
I'll never do you wrong.
(Johnnie)

I knew that I was a winner
When a new girl caught my eye
But I couldn't two-time Frankie
For that chick named Nellie Bly
I'm Frankie's man
I wouldn't do her wrong.
(Johnnie)

Baby, leave me here to gamble
I'll be home before dawn
Don't wait up for me, honey
Don't you worry while I'm gone
(Frankie)

You're my man
Now don't you do me wrong.
(Group)

Johnnie he wasn't too lucky
He was a losin' that night
So he tried to change his luck
With the gal who wasn't right
He's Frankie's man
But he's doin' her wrong.
(Girl)

Frankie, I don't wanna make you no
trouble

Honey, I don't wanna tell you no lie
I saw your sweet man, Johnnie
He was messin' around with that
Nellie Bly
Honey, he's your man
And he's doin' you wrong.
(Frankie)

If Johnnie's out cheatin' with Nellie
Then I'll have to do him in
'Cause he's my man
But he's doin' me wrong.
(Group)
Frankie went out to find Johnnie
She wasn't lookin' for fun
In her sweet dainty little hand
She was totin' a forty-four gun
To shoot her man
'Cause he was doin' her wrong.
(Group)

Frankie looked into the barroom
Right there in front of her eye
There was her sweet man, Johnnie
Makin' love to Nellie Bly
He was her man
She caught him doin' her wrong
(Johnnie)

Frankie, I beg you don't shoot me
They'll put you away in a cell
They'll put you where the cold winds blow
From the hottest corner of hell
(Frankie)

Johnnie, you're my man
But you're doin' me wrong.
(Johnnie)

Please roll me over real easy
Please roll me over real slow
Roll me over gently
'Cause my wound it hurts me so
I was your man
I know I done you wrong.
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●WHAT NOW MY LOVE

(As recorded by Sonny & Cher/Atco)

G. BECAUD

T. DELANO

CARL SIGMAN

What now my love
Now that you left me
How can I live through another day
Watching my dreams turn to ashes
And my hopes into bits of clay
Once I could see
Once I could feel
Now I am numb
I've become unreal
I walk the night without a goal
Stripped of my heart, my soul.

What now my love
Now that it's over
I feel the world closing in on me
Here comes the stars
Tumbling around me
There's the sky where the sea should be
What now my love
Now that you're gone
I'd be a fool to go on and on
No one would care
No one would cry
If I should live or die
What now my love
Now there is nothing
Only my last goodbye.

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●HELPLESS

(As recorded by Kim Weston/Gordy)

HOLLAND

DOZIER

HOLLAND

Everyday I walk some lonely street
Searching for you till you come back
to me
People around stop and stare
As if they know the hurt I bear
Suddenly I realize I'm crying, crying,
crying.

'Cause I'm in a helpless situation
And I need some consolation
'Cause my mind is in confusion
And my heart feels much abusion
Since you've been gone
Keeps me crying, crying, crying.

In the shelter of your love
My strength I found
But now I'm useless
Baby since you're not around
I'm helpless baby
Oowee baby, baby
I'm helpless since I lost your love
Helpless cause now I need your love
I never needed no one before
But now I need you more and more
Since you've been gone
Keeps me crying, crying, crying
Because I'm helpless
Till you come back to me
Helpless in this world I'll freeze
I need your words of confidence
I need the happy times we've spent
I'm in a hopeless state of confusion
And your love is the only solution
'Cause I'm in a helpless situation and I
need some consolation
'Cause my mind is in confusion
And I'm having strange illusions
Loneliness deep inside keeps me crying,
crying, crying
In a helpless situation
And I need some consolation.
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●ONE TRACK MIND

(As recorded by the Knickerbockers/Challenge)

LINDA COLLEY

KEITH COLLEY

There's no denyin' I've been cryin' here
without her
Somebody help me please I can't forget
about her
I've got a one track mind and it's as
stubborn as a mule
Somebody please tell me what to do.

But don't try to tell me some girl will
be taking her place
'Cuz I close my eyes and all I visualize
is her face
I've got a one track mind I just won't
believe that girl is gone
Somebody please tell me I'm not wrong.

I can see her by my side
But the more I stare makes me want
to run and hide
Then I find she's not there
I've got a one track mind I won't be-
lieve that girl is gone
Somebody please tell me I'm not wrong.

There's no denyin' I've been cryin' here
without her
Somebody help me please I can't forget
about her
I've got a one track mind and it's as
stubborn as a mule
Somebody please tell me what to do.
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●TILL THE END OF THE DAY

(As recorded by the Kinks/Reprise)

RAYMOND DAVIES

Baby I feel good
From the moment I arrive
Feel good from mornin'
Till the end of the day
Till the end of the day.

You and me we live this life
From when we get up till we go to sleep
at night
You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Yea.

Till the end of the day
Till the end of the day
Till the end of the day.

I get up and I see the sun come up
I feel good, yea, 'cos my life has begun
You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Yea.

Till the end of the day
Till the end of the day
Till the end of the day.

You and me we're free
We do as we please from mornin'
Till the end of the day
Till the end of the day
Till the end of the day
Ah, till the end of the day
Till the end of the day
Till the end of the day.
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The Yardbirds were in town for a brief stay. We had met them at a "Rave Up" party given by the boys, but because of the nature of our meeting, had been unable to talk with them at that time.

We knew how very busy they'd been during their two days in town and would be very tired, and hesitated even requesting an interview, but since some sort of information was needed on at least one of the boys, we set up the interview.



THROW A



BOMB

by Carol Sincak



We had no sooner set foot in the lobby of the hotel than we met our newly acquired friend of the evening before, Chris Dreja, rhythm-guitar player of the Yardbirds. As expected, Chris was worn out and the other members of the group had wandered helter-skelter throughout our fair city. Two of the boys were at the recording studio going over some 'cuts' the boys had made, one had finally been able to fall into a dead-sleep after many hours of meeting people, and another had decided to go horseback riding to relieve the tensions of a hectic day. Within a few minutes, we were joined by Ran Renner, U.S. road manager of the Yardbirds. We all wandered into the coffee shop and after a few minutes of just relaxing, tried to find out something about the music of the Yardbirds.

A literal translation of the name "Yardbirds" Chris Dreja, rhythm guitar player of group related, means bums, hitchhiking rides on trains. The name

is catchie, but should by no means label the boys as anything even resembling a lazy person. They are all very enthusiastic, hard workers, and neat in appearance. Soft-spoken Chris, our ideal of what a teenage idol should be, spoke easily and freely of how the Yardbirds choose the music they will record. "There are three main ways of determining what may record and sell well: use a good music publisher, use numbers which have already been recorded and change the arrangements, or write original numbers and arrangements." The Yardbirds use all three methods of making their selections for their recordings and Sam, bass guitar player, handles the musical direction for the sessions. The boys try, and we believe have succeeded, in being unique. They use visual effects on stage. Some of the sounds they use stem from early Negro blues numbers and one number was taken from a monk's chant. They never play a number exactly the same way twice, either. On some of their

THE YARBIRDS

records, they use a "feedback" method, where the original track is played back and they boys add "a second layer" of sound to the first. They enjoy using weird sounds to further establish their originality. Their desired reputation is to be a "different group with different sounds and different music."

I remarked to Chris that the Yardbirds' music sounded dubbed as "futuristic rock 'n' roll." "Yes," agreed Chris. "Critics have said this. My own interpretation of what they mean is that the group really gets moving on stage and shows that they truly enjoy performing. Also, we're considered wild at times, use improvisation on stage and actually have no set pattern of what to play when or any set form of choreography. When really on a set, patterned tour, we use a standard stock of music, but we always try to vary the types of numbers and even on this type of tour, do not do the same numbers exactly alike."

(Continued on next page)

THE YARDBIRDS

{Continued from last page}

The Yardbirds' records are first released in England. About a month later, they are played here in the United States. In England, this group is indeed highly rated. Only the Beatles and the Rolling Stones top them in popularity.

Some of you, no doubt, will ask as we did: "While here in the United States, have you ever been mistaken for the Byrds?" A serious expression crept onto Chris's face at this point as he explained: "Yes, there have been times when we have been asked if we were the Byrds, and I'm sure that occasionally the Byrds get asked if they're the Yardbirds. There are some people who confuse the two groups, but those who know us and are really our fans have no doubt at all in their minds and these are the people we are interested in. To prove the loyalty of our fans, let me explain a little of our fan club. We have a newly established one here in America. Having been established only a month, we had little hopes of having more than a few hundred members in it when we arrived here on this tour. To date, it is growing beyond our wildest expectations with thousands of members already displaying their loyalty." (For you would-be members, the fan club address is: The Yardbirds Fan Club, 200 West 57th Street, New York, New York.)

About your fans, Chris, what are your reactions to them?" we asked. "Naturally, I thank all of them. But there are two types of "fans." There are those who are fickle, who scream and get autographs from you one day and are screaming and getting autographs from whoever is in town the next day. They're always hanging around the stage door and are unreliable. Then there are the real fans. They buy your records, buy tickets to see you perform on stage and really like you and your music. This latter group is the one which I consider to be fans."

It's not all work and no play for the Yardbirds either, though. They're serious in their work but love practical jokes and having a good time, as Ray, their road manager, will attest.

"Last night was a tiring night for all of us and I didn't expect any kind of practical joke when we returned to the hotel," Ray interjected. "I was more than a little taken aback when I turned on the light in my room and a plastic "bomb" went off. I stood still and recovered slightly from the shock to the background of five, not too concealed, laughs. Well, they've had their fun for the night, I thought, and proceeded to close the door when another "bomb"

JEFF BECK JIM McCARTY CHRIS DREJA



KEITH REEF

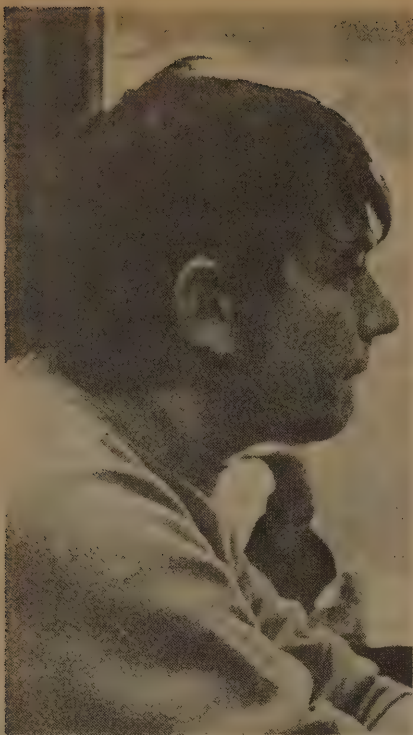
PAUL SMITH



went off. Maybe this was the end. My hopes were unfounded though, for as I walked into my room, anything I touched exploded. I tossed some scrap paper into the waste basket and it promptly went "bang." I turned on a table lamp and it too "popped." The boys must have spent hours rigging the room for everything—and I mean everything—was set to go off at the slightest touch: the phone, dresser drawers, light switches, water faucets, the shower, and when at last I thought everything that was going to pop, had, and was about to get into bed after almost going deaf from the continuous bangs, I pulled back the sheets on the bed and BANG!" Ray, a wonderful person, laughed even that exhausting night at the humor of the episode. He laughed again while relating the incident to us, and afterwards said: "They're a great group and I really enjoy traveling with them—practical jokes and all. They deserve their fun and if they want to have it by pulling practical jokes on me, I'm just as game as they are."

On this, their second trip to the United States, the Yardbirds have made many new fans and are returning to England with many new ideas of America and the American people. As Chris summed it up "We enjoy being in America and we're looking forward to another trip here before too long. Special places in America? Yes, I have a favorite city. Everyplace has been wonderful and all of the people have been wonderful, but I, personally, prefer Chicago."

We didn't press Chris for reasons. We had gotten to know a little about this warm and friendly, blue-eyed, blonde-haired young man, and didn't want to push him. We took our leave of Chris and Ray at this point, and with warm farewells and hopes of getting together again when the Yardbirds return to Chicago, left the hotel with an enthusiasm we had not arrived with, a notebook filled with shorthand characters, and a feeling that it was all worth it. A reporter's life really isn't that bad—at least, not when you're talking with people like Chris! □



ANIMAL

PROBLEMS

IN

LONDON



The tough, stocky singer from Newcastle looked uncomfortable in his tight-fitting suit and vivid yellow shirt. He loosened his tie and threw off his jacket, then looking down at the rapt listeners, decided to take a chance. "Now we're gonna do one by John Lee Hooker," he announced, "Because we're fed-up with playing to pop-type audiences!" The crowd cheered because they were feeling that way too, and Eric Burdon grabbed the microphone and threw himself into a driving blues, backed up by the shouting, screaming Animals Big Band.

The occasion was an open-air Jazz and Blues Festival held just outside London last summer. The warm, frantic evening saw the launching for a long-time ambition of the Animals to appear with a Ray Charles orientated aggregation. Backed up by horns playing punchy arrangements by Eric's old friend, the Newcastle trumpeter Ian Carr, Chas Chandler laid down the bass line and drummer John Stell came on with a driving beat. Hilton Valentine on lead guitar and organist Dave Rowberry provided the melodic interest, and Eric Burdon sang his head off. A wonderful session of 'let the good times roll' exuberance and packed tight to the edges with soul. But it was one gig out of 365 days, and in Eric's outspoken announcement was summed up the predicament that faces the Animals daily. Nothing would make Eric and the Animals happier than to be allowed to sing the hard blues day in and day out, but since they are working in the pop field they have certain obligations to fulfill towards their public and management. One of the group's most recent successes was "It's My Life," a

number which Eric freely admits he hated so much that he spent a whole day trying to put the vocal to the pre-recorded backing. "We could make all our records like that and be very successful," said Dave Rowberry, "But we want to do the blues."

Recently the Animals recorded a new LP which gave them a chance to play and sing music of their own choice, including things like John Lee Hooker's song about his wife, Maudie. After a fruitful day spent in the studios, Eric, Chas and Dave took time off to discuss their problems in a nearby pub. "Our direction is the same as ever," declared Eric over a glass of tomato-juice, (he's given up drinking). "We're trying to retain the basics of the blues and produce commercial records at the same time. It's more difficult these days since the blues itself is no longer commercial. People like Chuck Berry and Little Richard used to be in all the charts but not any more. In fact B.B. King is probably the only person who makes a good living out of blues in the States today." Everything goes in circles, according to Eric, and if people want to hear new sounds, someone will always be there to provide them. An unfortunate state of affairs for the Animals who are almost religious about the blues and want to continue to perform in that

vein. "It's a pity that the height of the folk 'n' rock boom didn't happen more recently when we had improved to the point we're at now," he continued.

"That would have helped, but as it is, I think Tamla Motown has ruined a lot of things and so has the influence of Phil Spector. Between them they've more or less finished the modern blues as a commercial proposition."

Every track on the Animals' new album offers something different, "We're trying to please everybody and at the same time please ourselves," said the jovial Chas. "But you can only go so far before you have to do something commercial." He went on to compare the length of time they spend on producing an album to satisfy as many tastes as possible, and the time spent by the Beatles on a similar project. It's physical reasons," Eric stated bluntly. "We take a month off to come up with an LP, we all arrange and it takes so long, but the Beatles have time to lounge about all day and write songs. Besides, they're more talented writers and things come easier to them."

"We're a totally different group," said Dave. "The Beatles can do so many things. They could sing any one of our songs, but we couldn't do just any one of their's. They wouldn't suit our style." Eric sipped his tomato juice. "I'm basically a rocker, anyway. I can't get away from it. We like tough things and I just can't see any of us doing an easy-going blues song."

Chas laughed. "It's a vicious circle," he said sadly. "It seems that the more successful we are, the harder it is to be ourselves."

After the musical success of their initial

{Continued on next page}

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venture with a big band, the Geordie boys would like to record with brass and reeds on their next LP. Although they have been offered the opportunity of putting on a couple of concerts with the big band, they are thinking seriously of promoting their own short tour with the added horns. Much as they would love to keep some kind of larger combo together, it is, as Eric said, financially impossible to support such an organisation in a country the size of Britain. "In the United States the country is so big that James Brown can put on and carry a show with thirty five people, so can Chuck Jackson and Otis Redding, but not here. So all we can do is to experiment occasionally with jazz musicians whom we can get together with and work to get the feeling. Session musicians are OK, but they can only play your scores competently. There's no soul there."

The Animals hope to eventually develop into LP sellers and Eric is constantly straining at the bit because he is so full of 'far-out' material he wants to record. "I've written a song called The Death Of Robert Johnson about the famous Mississippi blues singer who died in his late 'twenties," he declared, "but what's the point of recording that for the kids? I've got one about Alan Freed, too, but there's plenty of time."

Eric feels that the new jazz musicians in Britain are the rhythm and blues people like Zoot Money, Chris Farlowe and Georgie Fame, not the established instrumentalists who, he states, "have been in that same old dusty groove since they started. They play their instruments well, but there's a lack of soul because they haven't been schooled in R&B bands. It's not like the young Negroes in the American cities. They grow up and start playing riffs as soon as they can blow their horns. They're not ashamed to play riffs, the ability to run through the changes develops later."

"But it's changing everywhere. When we were fifteen, sixteen, we collected records by people like Ray Charles and we never forgot that kind of music. Now the kids coming up think that it all began and ended with Duane Eddy and people like that. They think they're the greatest, but they have the wrong grounding. When people turn round and say Ray Charles is a lousy ballad singer it really turns me off. So he bends notes - so what? He's a better singer than Sinatra will ever be!"

Aside from Ray Charles, one of the Animals' favorite blues people is the legendary John Lee Hooker. The group is friendly with the bluesman who has given them five originals to record and they are currently preparing some big band arrangements of the numbers

which they hope to use on their next album. "Hooker's material always ends up the best for us," declared Chas and Dave & Eric agreed.

In spite of Eric Burdon's outspokenness, both he and the rest of the Animals are frankly aware of their limitations. He summed their attitude up by saying, "Hooker's a living example of what

we're trying to do. He knows he's not a great guitarist, he knows what he can and what he can't do. But as soon as he starts, the limitations don't matter and aren't obvious, all the feeling is right there." □



THINGS YOU DON'T KNOW ABOUT



David was very talkative and animated, which is unusual with him. He is the "brooding" Byrd who comes up with sharp flashes of wit and clever quotes when the mood hits him. But on this particular day he was enthusiastic about boating, one of his great passions. "I spend most of my time trying to borrow Jim Dickson's boat and go sailing." He has sailed many parts of the Big Seven, but he would eventually like to take his own boat -- which he doesn't have yet -- around the world. To David a boat is a refuge and a sanctuary, not to mention a teacher and a companion.

Jim McGuinn's ambition is to become a jet pilot. Really. "It takes about five years to get a jet pilot's license, and I just haven't had the time to try yet. So I pretend my Porsche is a jet...well, not exactly. But all those controls and dials, you know..."

Both of them were still a little sleepy because they had arisen only about an hour before -- around 2 in the afternoon, which is early for them. The Byrds are night people, because they want to be and because their schedule of work doesn't allow them to be anything else. They usually get up around 4 p.m., "hang around" (if they don't have to rehearse or go to an interview or one of a million things that is always coming up) until 9 p.m., which is show time at most clubs. They perform until 2 a.m., then go out for a late (or is it early?) meal and lots of conversation. The Byrds get to bed about the time

Where do Byrds go when they're not flying South for the Winter? It isn't necessary to join the Audubon Society to find out -- all you need do is meet and talk with one or more of them. This isn't as difficult as it sounds -- in fact, if you live in Los Angeles it's pretty easy.

This particular meeting with David Crosby and Jim McGuinn took place in the office of their national fan club on Sunset Boulevard, a posh building if there ever was one. The elevators in the place would put most offices to shame. Small wonder the Byrds spend

a lot of time there soaking up the atmosphere and catching up on their fan mail.

All five Byrds are home-based in Los Angeles. They live in or near the Hollywood Hills, perched atop the city in true Byrd fashion. They don't fly in formation, however; each Byrd is a definite individual, doing what he feels like doing at the time. When they do get together for rehearsals, it is usually at the Trip; a Sunset Strip nightspot frequented by almost every pop music star who passes through the City of Angeles.

THE



BYRDS

by
Leslie
Reed

that the feathered variety start waking up.

The Byrds represent a new kind of attitude, not only in show business but in other areas. They don't do what is expected of them unless they believe it is valid and worthwhile; they don't flash big grins for the camera if they don't feel like smiling. They don't like to discuss their personal lives because they feel it's their own private property. "Our fans like us because of the music we play, not because of what color we like or what we eat for breakfast."

Predictably, the Byrds have run into some trouble with their unorthodox and individualistic habits. They told me that in Chicago they were refused service in a restaurant because they were barefoot. Many people have commented -- and written -- that they look "scruffy and unkempt," but David says their dress is just "freedom from dogma." They don't wear fancy look-alike stage suits. David now wears a green suede cape (long before Batman hit the airwaves via TV), and Jim of course wore those glasses which are now part of the "in" group in every large city in the country.

If there is one thing all five Byrds have in common it is an intense interest in music, and not just their own. Inevitably they will end up discussing music, especially the pop music scene. They are not happy with the "folk rock" tag they have been given by the press.

In fact, they are unhappy about any label given to anything. "Calling something 'rock and roll' or 'folk rock' or whatever is just taking the easy way out. There aren't any 'types' of music, it's all the same, just different variations. Labels put limitations and restrictions on whatever they're labeling -- people don't think beyond the convenient tag they see and hear."

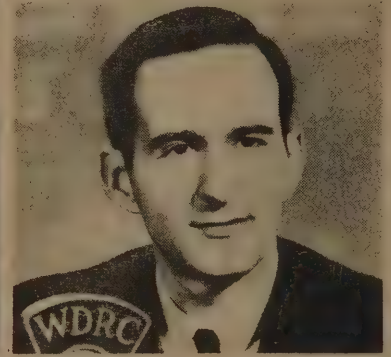
The Byrds do not hide out from their fans or walk around in weird disguises. They mingle with young people, talk to them, like them. "The kids today are a lot more hip than most people think they are," David said. "They get out and do things. If they're not happy with the way things are, they try to change it. I think this is a lot healthier than just sitting around and griping, like the so-called Beat generation did."

It isn't hard to find a Byrd -- just look around, listen. You might see Gene Clark frequenting a leather shop on Hollywood Boulevard, David on his motorcycle (wearing a huge crash helmet), Mike Clarke relaxing in Big Sur or Jim driving up and down Woodrow Wilson Drive (he happens to live on it). Chris is perhaps the most difficult to find; he likes to relax in his rustic mountain home, strumming a guitar on his porch hammock. But he too ventures out and down to the neon alley occasionally.

You don't have to hide in bushes to see a Byrd -- just discover where the interesting, intelligent hip crowd gathers. You'll find them. □

The BEATLES are only human.

By
Long John Wade
WRDC
Hartford, Conn.



Before continuing our taped interviews with the Beatles, I thought you might be interested in hearing about some of the oddball things the Beatles have done that make them humans like you and I. We were in Baltimore. I had been taping comments from everybody, from English reporters to the guys who sold the programs at all the Beatles' shows in addition to getting George Harrison to give me an impromptu rendition of Roy Orbison's "Pretty Woman." Backstage, the dressing room had a large shower room. Paul walked over and asked if I'd be willing to give him an audition for the Metropolitan Opera. So we stepped into the tiled shower. I turned on my recorder and Paul promptly gave me his hammed-up rendition of "O...00000...Solo...Mio...0000..." He got a big kick out of hearing the tape played back with the echo effect from the walls of the shower.

You have heard about the pillow fight. Some of the artists on the Beatles' chartered plane had been tossing pillows about on several legs of the trip, but on take-off from Canada for a six hour trip to Florida some of the pillows flew back into the press section and way back to the Beatles' seats. All feathers broke loose. Ringo really slammed me and one of the photographers, Ron Joy, quite hard. Ron and his buddy with the three lenses tried in vain to get some photos of the playground but with pillows being tossed by at least twenty different people at once, they were continuously thrown off balance. Paul, in the meantime, had gotten to the intercom phone used by the hostesses communicating with the passengers. He commenced a play by play, while ducking, of the fight. A real funfest.

The tennis club stadium in New York was fun for George for a bit. In the

middle of a song the "Girl in the green dress" jumped up on the stage and threw her arms around the Beatle. He smiled as a policeman grabbed the fan. Keystone cop action ensued with the officer pulling the girl off who in turn refused to dispose of George. Harrison's tug-of-war team won and the "girl in green" hasn't washed her hands since.

Seattle was wild. The Beatles, always, having the sad requisite of "escaping" from passion, the fans, had planned on having a limousine waiting at a side stage door which they could get to less than a minute after they got off stage. Another limo was a decoy at the front door. When the show ended, fans instantaneously swarmed out front, looking, praying, dripping. The decoy driver, probably frightened, started out the entrance of the parking lot and around the corner where the "real" car waited. Fans jumped the decoy. I could not see the car, it was a people-pile, Broken windows and tail lights as a base. The Beatles, inside the stadium, prisoners of passion, waited it out. About an hour before someone masterminded a thing, out they came in an ambulance, more like a hearse with its curtains. The Beatles lying down on the floor and a dozen sailors in uniform surrounding them, a safe escape from heaven.

Fans talking to Paul on the phone not knowing it, the American teenager most well-known by the Beatles, how you too can travel with the Beatles on their next tour, all coming up soon, so stay tuned to Hit Parader. □

P.S. If you have a tape recorder, how about sending me a "tape" letter. I'll try to send one back to you, so you can hear what my show sounds like. Throw in the return postage, please.

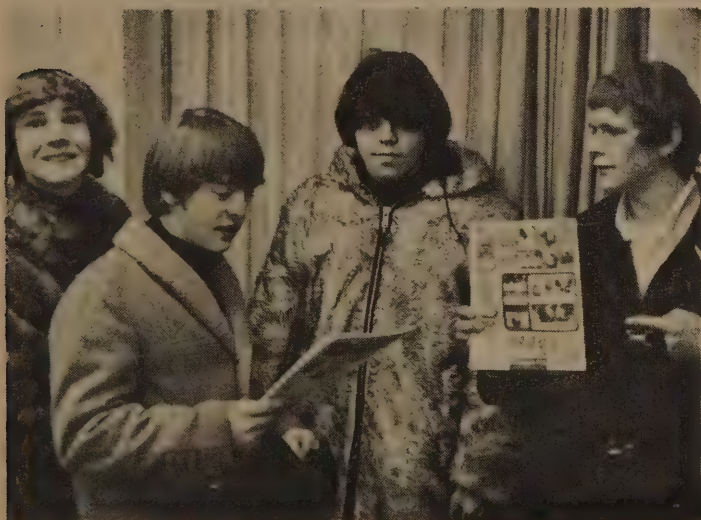


LUCKY 14

Did you ever hear that 14 is a lucky number? It is, you know, and here's why! Take 1 talent... MUSIC...take 13 great performers...result LUCKY 14

the MaMa's & the PaPa's

They came from the East and made it big with a western titled song. Meet those California Dreamers on page 40.



THE McCOY'S

Many entertainers complain about "never-satisfied, noisy, clothes-tearing, beany-throwing fans!" Not these boys. They like screaming teenagers..... See page 42.

THE Fortunes



Some artists feel that their musical performance is enough. However, this group disagrees...they want to entertain in every way. Say hello to five frantic Fortunes on page 44.

A California Dream Comes True for the **MAMMA'S & PAPAS**



They live in a nutty world of semi-existentialism of cuckoo clocks and antique lampshades, of beat-up old cars and Indian boots, of longish hair and longer hair, of folk-singers and not-so-folk singers, of Lou Adlers and Lovin' Spoonfuls, and primarily of Mamas & Papas, which in point of fact they are not. There are four of them and they come in all shapes and sizes. Their names are John, Denny, Michelle and Cass.

The Mamas and Papas are all descendants of Traditional Authentic Folk Groups. One was in the Big Three who for a long time ruled the folk scene in New York. Another was in the Halifax Three. A third or perhaps it was a third and a fourth - were in a very big group called the Journeymen. And two of them even spent some time in a rock 'n' roll outfit called the Mugwumps.

They have travelled all over the States in their various capacities, and have recently returned from a trip to the Virgin Islands. Here they spent their time as one should spend ones time if one is a Mama or a Papa. Cass became a waitress for a short while, and finally joined the others who were lounging around the beach enlightening the natives to American pop culture. When the governor of the Islands decided that they were not contributing too greatly to the everyday problems of running an island, he suggested that they move on to conquer fresh pastures, and this they are doing. Their record is called "California Dreamin'," which is currently being picked by dee-jays and written about in trade papers and generally doing all the other things that a hit record does before it's a hit.

John is the acknowledged leader, a tall, thin, gaunt person who takes everything very seriously and would probably perpetrate on slightly bewildered executive image were it not for his mildly dignified but perennially poverty-stricken appearance. He has played and sung his way around Greenwich Village and other musical areas with and without his three partners. He has an unusually creative mind which has been evident on the many songs he has written, which include co-authorship of the new record.

It would be hard to say which of the two Mamas is the most striking. Michelle is certainly the more mysterious of the two. She is a lissom, blonde, vision-with-a-voice who doesn't say very much, but just looks at you, waif-like, sylph-like or whatever - adjective-you-care-to-dream-up like. She was once a model, and in her own way is still a model. And you haven't seen anything until you have seen her smile.

His fellow Papa is Denny, an insolently handsome Canadian. His philosophies conform to the standard folk dream in many ways, with one big difference - they are neither idealistic nor illogical. If we were talking in terms of sex symbols and full page color pin-ups and potential Marlon Brandos and John Lennons, we would select Denny to play the role. But we're not, so we won't.

To end up with, there is Cass. You couldn't really end up with anything else. She loves antiques, talks freely about art and Bob Dylan, is a close friend of Whispering Paul MacDowell, has travelled the land in satirical revues, wears cute little gold-rimmed glasses and like the others, lives for today, buddy, "cos tomorrow may never happen. She is large and lovely, benevolent and broad-minded, cynical and sinful...who knows? Ask her.



THE McCOYS

"WE LIKE SCREAMING TEENAGERS"



"The younger you are, the more contact you have with the teenage audience. It puts you on an idol basis and if you're old enough for them to love you, it helps." That's how the McCoys analyze their success.

Hit records like "Hang On Sloopy," "Fever" and "Up And Down" have established these four very young men as one of America's top groups.

Let's meet the McCoys individually:

Rich Zehringer: My birthday is on August 5th (if anybody wants to send me presents). I'm 18. I play guitar and sing. Live in Union City and Indiana. I graduated from high school last June 65'.

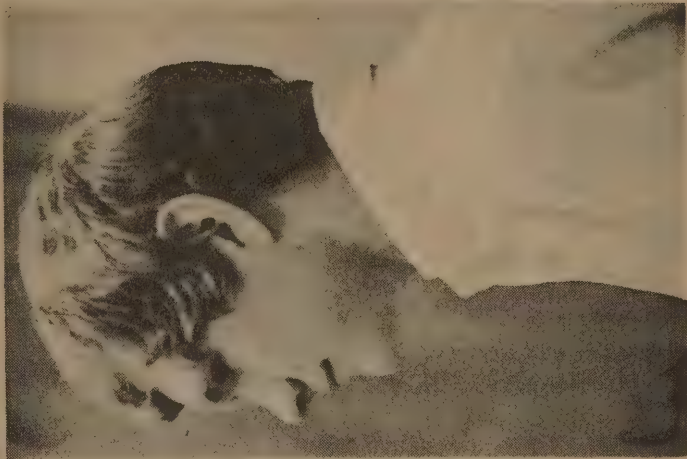
I became interested in music when I was very young. I opened my eye and asked, "What's that? It must be music." I started playing guitar at the age of nine, took lessons off and on for a few years. The biggest influence in my career, was my uncle. I like the screaming teenagers. They buy the records.



Randy Zehringer: I'm Rick's younger brother. I'm 16. Born November 21, 1949. Started playing drums at the age of nine. Played accordion before that. I started playing with Rick, doing parties, like "The Womens High Society Club," etc. My brother has influenced me to like music.



Ronny Brandon: I'm 19. My birthday is June 25th. Organ. I started playing piano when I was five. Took eleven years of classical piano. Used to play drums in my brother's band, before I met the boys.



Randy Hobbs: Born March 22, 1948. Union City, Indiana, along with Rick and Randy. My biggest influence was my father, a drummer. When I got to be around 12, 13, I took an interest in pop music, because the English people were starting to happen. I wanted to play drums, but I couldn't afford a set, so I tried for a guitar and ended up with a bass. I started playing bass with some neighbors and things. At this time, Rick and Randy had their own group, but their bass player was leaving because of school. So I got together with them... The rest is history.



THE FORTUNES

"Most Groups Don't Entertain Their Audiences"



"We believe in entertaining an audience, which we don't think very many groups do," say The Fortunes.

"Onstage, we vary our numbers a lot. We go from folk to ballads, all along the line. We do comedy as well. Some groups do nothing but one kind of music.

"We like to please all sections of the audience. And we'd be so bored to do nothing but one style of music."

The Fortunes have been turning out one kind of record, though—hits.

Originally formed over 2 years ago in Rugby, England, The Fortunes have, since that time, enjoyed great success in clubs and ballrooms all over the country. They have an impressive string of radio dates to their credit and have also made several TV appearances. A name group in Germany, they have had no less than four successful visits there. They have had the distinction of appearing with many jazz 'greats' in the International Jazz Festival in Belgium, where they had a 20 minute spot. They visited America during December '65 and January '66.

BARRY PRITCHARD-Lead Guitar and ROD BAINBRIDGE-Bass Guitar

Barry and Rod went to school together and formed a vocal and instrumental duo. They appeared on a "Carroll Lewis Discoveries" show and shortly after formed a group to play clubs in and around Birmingham. After 3 years of reasonable success, they did an audition for Reg Clavert and began appearing in his dance-halls. Then they, like Glenn, became members of the backing group which manager, Reg, formed and which eventually became The Fortunes.

GLENN GARFORTH-Rhythm Guitar and Vocals.

Glenn started out in the business by singing in a local pub! After a while he formed a group and began to undertake the normal type of semi-pro jobs, clubs and dances etc. Then he entered a talent competition and was 'spotted' by manager, Reg Clavert, who owns a string of Northern dance-halls. Glenn was signed to a con-

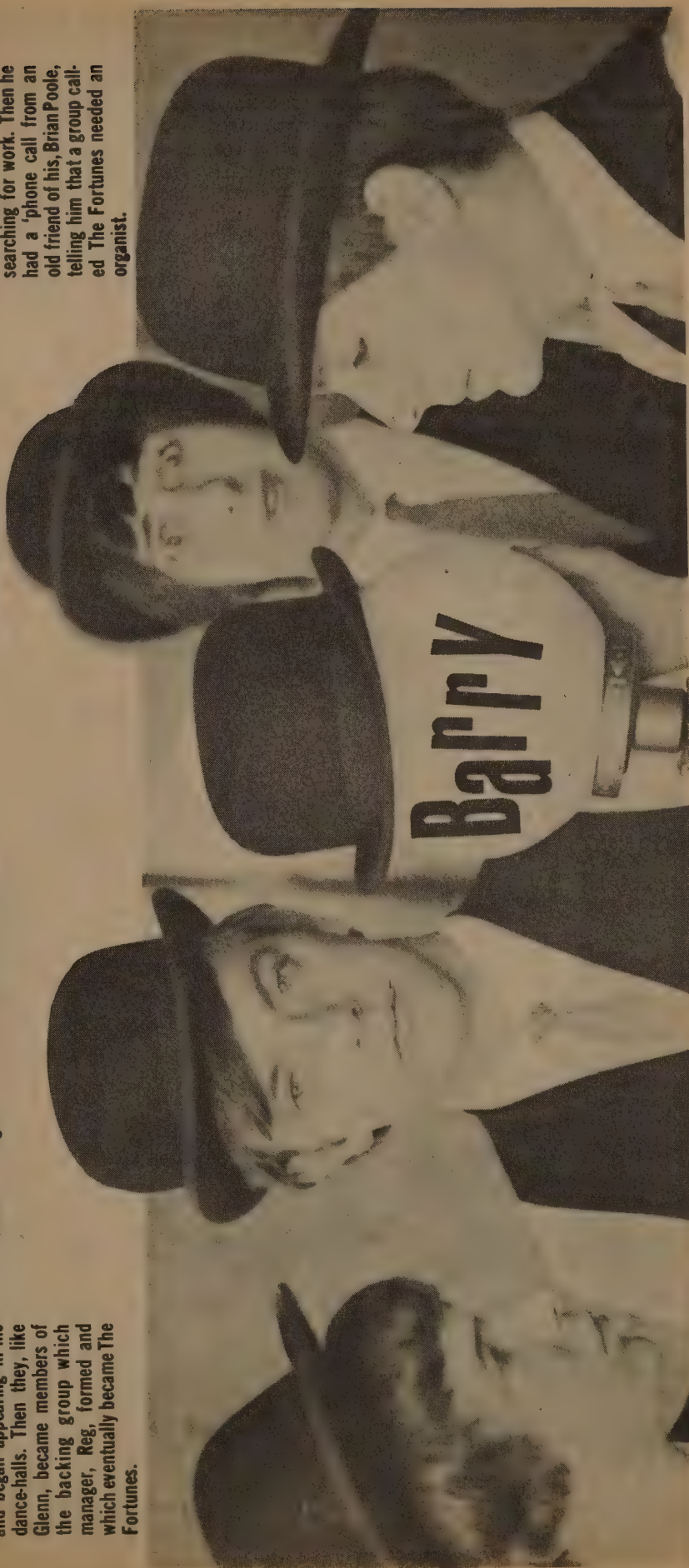
tract and began appearing in Reg's dance halls as a solo singer. Eventually Reg decided to form a permanent group to back the many solo artistes to whom he was manager and Glenn became one member of this group. The group was such a success, however, that the idea of using it solely for backing purposes was eventually abandoned, and the boys began to work on their own.

ANDY BROWN-DRUMS

Andy started playing drums at 15 years of age and, to use his own words, "slumped around" with various groups in Birmingham. Then he began with a semi-pro group under Reg Clavert's management. This group backed singer Danny Storme for some time, but eventually disbanded and Andy ended up on the dole! Then, on his birthday, Andy had a 'phone call from one of The Fortunes, and he began working with them.

DAVE CARR-Piano/Organ

Dave started having classical piano tuition at the age of 5. Eventually Dave gave up the "Classical-bit" and went strictly pop. He began working as a solo pianist in pubs and at weddings and eventually secured a job with a trio at London's "Crazy Elephant Club." From the "Crazy E" Dave went to Cornwall playing organ on a cabaret-circuit of hotels and holiday-camps. When this job folded up, he came back to London and spent days searching for work. Then he had a 'phone call from an old friend of his, Brian Poole, telling him that a group called The Fortunes needed an organist.



Granny's Gossip

(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)

SONNY BONO and GEORGE GERSHWIN have common faults, both compose in the key of 6...ZAL YANOVSKY (Lovin' Spoonful) and DENNY DOHERTY (Mama's & Papa's) worked together in a group called the Halifax Three...DAVE CROSBY of the Byrds has a vast collection of plastic geometrical forms - squares, circles, cylinders, etc... CONGRATULATIONS to RON ELLIOTT of The Beau Brummels on his marriage to EVELYN KAY DANE... the couple will make their home in San Francisco... CHAD STUART (Chad & Jeremy) is trying to obtain American Citizenship...Sat in on a LOVIN' SPOONFUL recording session for their next album release - it's a gas...Visa trouble kept the SILKIE out of the United States...The ROLLING STONES go before the cameras April 10th for their first movie called "Back, Behind and Front"...Producer Otto Preminger may sign BARRY McQUIRE for screen role...While BOB DYLAN was in Los Angeles, most of his time was spent with JIM McQUINN and DAVE CROSBY of the Byrds - also record producer PHIL SPECTOR ...Speaking of BOB DYLAN again, rumor has it that he is married? - could the girl in question be Edie Sedgwick?...JORDAN CHRISTOPHER, popular young actor, singer and husband of Sybil Burton, has signed a multiple-picture, non-exclusive contract with the Mirisch Corporation. His first film under the agreement will be "The Return of the Seven," a United Artists release...JIM McQUINN is in the process of making a two-way radio from his house to his car...ERNEST WRIGHT (Anthony & The Imperials) and FLORENCE BALLARD (Supremes) have been dating for quite sometime, that is, whenever time is available...Upon receiving their Gold record, BARBARA HARRIS of the Toys stated "each one of us want one, but we realize that it cost alot of money, can't you make two others out of tin?"...first there were four, and now just one-so many are wondering why PAUL McCARTNEY is waiting - only PAUL can answer the many people who are anxiously waiting the news...THE BIG T.N.T. SHOW is coming to town, starring such greats as JOAN BAEZ, RAY CHARLES, THE RONETTES, THE LOVIN' SPOONFUL, THE BYRDS, plus a whole bunch more- DON'T MISS IT- At a recent party, LIZ TAYLOR asked SONNY & CHER for their autographed picutres... The DAVE CLARK 5 set a record for Ed Sullivan Show appearances by any pop music group. They've been on the Sunday night show ten times...Dave has written a script for the group's next movie. He's been meeting with several Hollywood producers who are interested. Dave wants to film part of the movie in France. The reason?...Dave really digs French girls... When SAM THE SHAM went on his European tour he had to grow his beard again so he'd be recognized. The Pharoahs used to wear long flowing robes because they thought their audiences expected to see them in costume. Then they discovered that the fans didn't like the sheets either. Now everybody is happy... HERMAN got an offer to replace TOMMY STEELE in the Broadway musical Half A Sixpence, he had to refuse because of previous commitments...MGM gifted the HERMITS with a Cadillac for use in England, with the steering wheel on the right side - it took the boys three weeks to decide on what color the car should be, they finally decided on black... Busy with personal appearances, recording sessions, and school since she was 17, LESLEY GORE recently took her first vacation in 3 years. She spent 5 days in Puerto Rico during intersession... □

Until next month, bye bye dearies



YANOVSKY



CROSBY



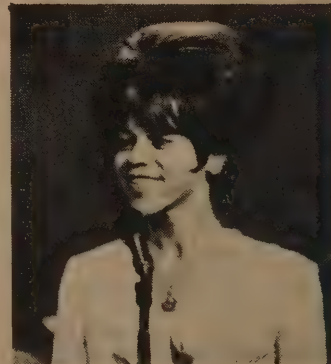
McQUINN



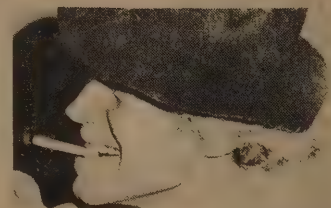
DOHERTY



DYLAN



BALLARD



McQUIRE



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48. Chad Everett
49. Shelly Fabares
50. Mia Farrow

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53. Connie Francis
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63. Rock Hudson
64. Sammy Jackson
65. David Janssen
66. Dick Jason
67. Dean Jones
68. Caroline Jones
69. Jack Jones
70. Richard Johnson
71. Michael Landon
72. Gary Lewis
73. Verna Lisi
74. Donna Loren
75. Carole Lynley

76. Sue Lyons
77. Dorothy Malone
78. Haley Mills
79. Liz Montgomery
80. Mary Tyler Moore
81. Vic Morrow
82. David McCallum
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●I'M SO LONESOME I COULD CRY

(As recorded by B.J. Thomas/
Scepter)

HANK WILLIAMS

Hear that lonesome whippoorwill
He sounds too blue to fly
The midnight train is whining low
I'm so lonesome I could cry.

I've never seen a night so long
When time goes crawling by
The moon just went behind a cloud
To hide its face and cry.

Did you ever see a robin weep
When leaves began to die
That means he's lost the will to live
I'm so lonesome I could cry.

The silence of a falling star
Lights up a purple sky
And as I wonder where you are
I'm so lonesome I could cry.

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●GET READY

(As recorded by The Temptations/
Gordy)

W. ROBINSON

I never met a girl that makes me feel
the way that you do
(You're all right)
Whenever I'm asked who makes my
dreams real I say that you do
(You're out of sight)
So fee fi fo fum
Look out baby 'cuz here I come.

And I'm bringing you a love that's true
So get ready
So get ready
I'm gonna try to make you love me too
So get ready
So get ready
'Cuz here I come, I'm on my way.

If you want to play hide an' seek with
love let me remind you
(It's all right)
The lovin' you're gonna miss in the time
it takes to find you
(It's out of sight)
So fiddle dee fiddle dum
Look out baby 'cuz here I come.

And I'm bringing you a love that's true
So get ready
So get ready
I'm gonna try to make you love me too
So get ready
So get ready
'Cuz here I come, I'm on my way.

All my friends that want her too
I'll withstand it
(Be all right)
I hope I get to you before they do
The way I planned it
(Be out of sight)
So twiddle dee twiddle dum
Look out baby 'cuz here I come.

And I'm bringing you a love that's true
So get ready
So get ready
I'm gonna try to make you love me too
So get ready
So get ready
'Cuz here I come, I'm on my way
Be there to stay.

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●WOMAN

(As recorded by Peter and Gordon/
Capitol)

BERNARD WEBB

Woman do you love me
Woman if you need me then
Believe me I need you
To be my woman.

(Repeat Chorus)

Should you ask me how I'm doing
What shall I say things are okay
But I know that they're not
And I still may not last.

(Repeat Chorus)

And if you'll take your time and tell me
When we're alone love will come home
I would give up my world
If you'll stay as my girl as my woman.

I've got plenty of time
Time for us to get through it
Once again you'll be mine
I still think we can do it
And you know how much I love you.

Woman don't forsake me
Woman if you take me then
Believe me I'll take you
To be my woman.

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●NOWHERE MAN

(As recorded by the Beatles/Capitol)
JOHN LENNON

PAUL McCARTNEY

He's a real nowhere man
Sitting in his nowhere land
Making all his nowhere plans
For nobody
Making all his nowhere plans
For nobody
Making all his nowhere plans
For nobody.

Doesn't have a point of view
Knows not where he's going to
Isn't he a bit like you
And me
Nowhere man please listen
You don't know what you're missing
Nowhere man
The world is at your command.
He's as blind as he can be
Just sees what he wants to see
Nowhere man can you see me
At all
Nowhere man don't worry
Take your time don't hurry
Leave it all
Till somebody else lends you a hand.

Doesn't have a point of view
Knows not where he's going to
Isn't he a bit like you
And me
Nowhere man please listen
You don't know what you're missing
Nowhere man
The world is at your command.

He's a real nowhere man
Sitting in his nowhere land
Making all his nowhere plans
For nobody.

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●SURE GONNA MISS HER

(As recorded by Gary Lewis & The
Playboys/Liberty)

BOBBY RUSSELL

I never did do much to make her stay here
And words of love to her I never say
I guess I learned a lesson when she walked
out to stay
But I'm sure gonna miss her
Sure gonna miss her, I'm sure gonna miss
her everyday.

I don't suppose I ever said I love you
And I found out too late that wasn't right
I'm just now realizing what I lost
That's why I'm cryin' that
I'm sure gonna miss her
Sure gonna miss her, I'm sure gonna miss
her everyday.

I know I took her love for granted
Yes, you could say my love was blind
Thought if she left that I could stand it
Or else it didn't matter at the time.

I heard she's found a guy that treats her
better
Hope he knows that he's a lucky guy
I know the rumor's true because I saw her
today

And I'm sure gonna miss her

He was walking with her

I'm sure gonna miss her yes I am.

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●YOU'RE MY SOUL AND MY INSPIRATION

(As recorded by The Righteous Bros./
Verve)

BARRY MANN

CYNTHIA WEIL

Girl, I can't let you do this
Let you walk away
Girl, how can I live thru this
When you're all I wake up for each day
baby
You're my soul and my inspiration
You're all I've got to get me by
You're my soul and my inspiration
Without you baby what good am I.

I never had much going
But at least I had you
How can you walk out knowin'
I ain't got nothin' left
If you do baby
You're my soul and my inspiration
You're all I've got to get me by
You're my soul and my inspiration
Without you baby what good am I
What good am I baby.

Baby, I can't make it without you
Yeah I'm telling you baby
You're my reason for laughing or cryin'
For livin' or dyin' baby.

I can't take it without you
Please I'm beggin' you baby
If you go it'll kill me
I swear it girl
I just can't bear it
You're my soul and my inspiration
You're all I've got to get me by
You're my soul and my inspiration
Without you baby what good am I.

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Hit Parader HOROSCOPE

by Larry Sohmer



THIS MONTH'S FEATURED STAR **BOB DYLAN**

The Bob Dylan horoscope is a study in contrasts, as might be expected in view of the amazingly complex nature of this extraordinary composer, entertainer — and revolutionary. Contrast shows up in the very basic feature of the chart, which tells us that *Bob is a Taurus-Gemini cuspal*, and as such is endowed by the planets with two almost wholly divergent sets of zodiacal influences. However, as the actual birth house is Gemini, there is little doubt that the essential Dylan character is influenced more by Mercury-dominated Gemini, an air sign, than by the down-to-earth practicality of the cuspal twin, Taurus. We might mention here that the main ingredients of the Gemini personality are *insatiable curiosity, intuitive scholarship, quick changes of viewpoint or direction, sensitivity, unusual talent in the arts, and fantastic versatility* — and Bob seems to possess all these qualities in abundance. But he also has the Moon (exalted) in Taurus, an extremely important factor, for this denotes method in work habits, dependability in friendships, and furthermore allies talent with the ability to make money.

Bob Dylan has now passed safely through the 24th year of his existence. This 24th year saw his destiny back again under the influence of his natal house after he had completed two full cycles of all twelve houses. This usually signifies a final maturing of bodily structure, of life plans, of mental attitudes, and, in Bob's case, of artistic aims. *The "Dylan style," we may assume, has now reached an unchangeable permanency, not to be greatly altered in the future.* As we all know, Bob's efforts in the past were often experimental; he seemed to be groping for an identity. This is past history. The search for an identifiable personality is over, and Bob Dylan emerges a finished artist, an impressive luminary who has fired the imagination of the entire world of entertainment. His signs indicate an enduring success over many years. Whether you choose to call it "folk-rock" or "rock-folk," the art that Bob Dylan personifies will be with us for a long, long time to come.

But what specifically does his chart reveal in regard to Bob's immediate future? First of all, we see several risky periods during the next twelve months when it will be in Bob's interest to remain fully alert, and exercise all due precaution. August, for instance, is a tricky month, when a person considered a friend may show up in a very unfavorable light. October 12th to 19th is vulnerable to finances. No quick decisions should be made in this sector while the risk phase lasts. An emotional upset is scheduled to occur around the time of the winter solstice (Dec. 22nd) when Bob will be wondering whether or not he should remain in a certain situation. We see Mr. Dylan disturbed by something occurring next February or early March, involving one of his songs. It is probable he will be totally opposed to the way his lyrics are used to further a cause he has little sympathy with, and will resent strongly this type of exploitation.

On the plus side the Dylan chart shows an almost unbroken success pattern, a continuation of what has by now become a habit with this phenomenal individual. Somewhat startling, though, the chart reveals that *Bob will gradually become more conservative, much to the chagrin of a certain segment of his fans. Don't be surprised if one day you see him taking part in a Bach festival!* In any case you may be sure Bob Dylan will never stand still, but will continually seek, in true Gemini fashion, for the wonders just beyond his reach. His signs promise that the name Dylan will make news far into the future, and he is assured an honored place in the pantheon of great stars.

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HIT PARADER'S

LETTER FROM LIVERPOOL



from
Cheryl Hillman

Think of the word "Folk," and you think of Dylan, Joan Baez, and a number of other "protest" singers. Over here, this kind of "commercial" folk music is very popular, but we also have - and have had for a long time now - real "folk."

Folk music has been alive in England almost since civilized man; and the true lovers of the folk sound swear their allegiance to the thousands of singers and groups that we have in Britain who, mostly, shy away from publicity and perform in the many small Folk Clubs throughout the country.

One of our top folk groups is The Spinners. They have several L.P. records and recently released a new single, but they aren't "commercial" in their type of music. They have their own Folk Club above a Liverpool pub, Gregson's Well, and from here often comes the strains of:-

"But it cannot be denied
That it's plain suicide
To go rent collecting in Speke."

(Speke is a tough Liverpool suburb) For folk music - the real stuff - is about any topic someone feels moved enough to write about and, in consequence, it tends to reflect ways of life throughout the history of the British Isles. There are numerous old sea shanties. The sailors used to sing to set the rhythm for a job of work, like hauling in the anchor, and today these songs are still sung in the Folk Clubs, in cellars and behind public houses, all over the British Isles.

These folk songs tell of anything from shipwrecks to religious strife. "The Orange and The Green" tells humorously of the religious strife between Irish Protestants and Catholics:-

"Now me father was an Ulsterman,
Proud Protestant was he.
Me mother was a Catholic girl,
From County Cork was she.
They were married in two churches,
And both lived happily enough,
Until the day when I was born,
And things got rather tough."



Here's Gregson's well where all the folk music fans go to laugh and drink chicken soup.

The song goes on to tell how the child was dragged towards the Catholic religion by one parent, and towards the Protestant religion by the other.

Recently I attended a Folk Concert at which The Corrie Folk Trio (from Scotland,) and Paddie Bell (female, from Ireland and married to one of the Corrie Folk) sang mainly traditional Scottish songs. The audience enthusiastically joined in with all choruses.

We have different types of groups: contemporary, traditional, some specialize in unaccompanied vocals, and the others incorporate all types of folk music. For example, the Liverpool Celidh band provides music for barn dances; whereas The Four Folk (from Salford) sing mainly traditional but if the mood takes them they can also sing the latest compositions.

Pete Bispham was, until recently, a member of a folk trio, The P.B. Three. They split up when one member turned professional and joined another group. I asked Pete how he came to form a folk group.

"I got the urge, so I taught myself to play the guitar, banjo, penny whistle and the mouth organ, and I learned about twenty folk songs - trad. and contemporary. The ones I liked best were those about my own city. I took my example partly from The Spinners, The Clancy Brothers, and Cyril Tawney, who comes from Plymouth. Then I found some of my friends were interested in folk music, so we tried singing a few songs together. It sounded terrible. So we decided to swap the line up round - change round instruments and positions. Eventually we each became proficient in several instruments, and we learnt as many songs as we could, practiced backgrounds and harmonies, and started meeting people who had achieved some success in the folk field. We did this by going to the Clubs run by folk singers. My favorite is the one called The Washhouse, underneath the Peppermint Lounge (which is a beat club). One night, at The Washhouse, we got up and sang. Anybody who feels like singing just gets up and sings. The reception we got was good, and everybody was very helpful. Other singers, like Jackie and Bridie, helped with their comments. That way we gradually improved. After about only six months we'd achieved quite some degree of success.

The beauty of folk music, I think, is that anybody can participate in it. Except for guitars, of course, the instruments are cheap, and you can teach yourself to play them. Our folk trio eventually split up because, as happens with many folk groups, one member wanted to turn professional and the rest of us didn't." □

CAMERA 5

FIVE MOVIE REVIEWS AND RATINGS

4 ★ ★ ★ ★ STARS



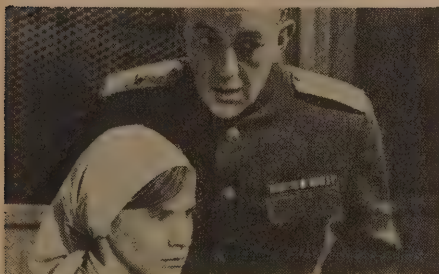
LORD LOVE A DUCK is a masterful, witty, intelligent and perceptive putdown of current American customs, and it's masquerading as a plain old beach party movie. Well, no matter; it's an absolutely devastating satire on such subjects as too-big high schools...boring, unhip teachers....silly high school girls...good-joe-type guys...unbelievable fathers...church talks...rich ladies with no manners...and beach party movies themselves. Roddy McDowall is great as a bright, real, groovy teenager. Tuesday Weld is great as Marilyn Monroe. Martin Gabel is great as a fading but still-lecherous movie producer. Ruth Gordon and her hands are great. Why don't you go see it? You'll break up.

INSIDE DAISY CLOVER. I think it's time we came to terms with movies adapted from novels, don't you? For example, I'm looking at a synopsis of a movie called, 'Inside Daisy Clover.' The funny thing is, the synopsis is about as moving as the movie. It's a synopsis of a synopsis of what may originally have been a story. And that's cutting pretty close to the bone, if you ask me. A young girl (Natalie Wood, who else?) leaves a poverty-stricken life on the beach, becomes a Hollywood star, finds unhappiness, ends up back in shack on beach. Like, so what? I mean, probing it isn't. But it's colorful, and reeks of Hollywood tinsel, and has cruel and supposedly fascinating characters who never say hello or goodbye. They just waltz into a room and have their say, and waltz right out again. It's really quite odd, and if the kid'd had any sense at all she'd have beat it back to the beach the very first time it happened.

1 ★ STAR



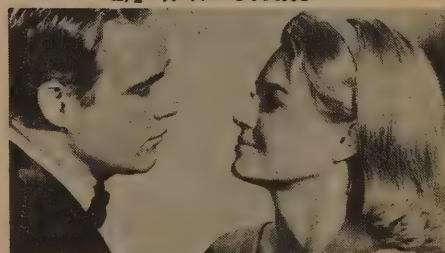
4 ★ ★ ★ ★ STARS



DR. ZHIVAGO is another movie made from a novel, and a far wiser critic than I said it's awful compared to the book. I didn't read the book (well, did you?) but it's still a fascinating movie. Omar Sharif, Julie Christie, Geraldine Chaplin, Rod Steiger and Tom Courtenay all give sensitive portrayals of Russians variously affected by the 1917 Revolution. The photography is gorgeous, the landscape breathtaking, the historical glimpses terribly interesting, and here at least we get an idea of the motives and passions behind each event. It has many high points and only one low point: when Ralph Richardson, an aristocrat, says, "They've killed the Czar - oh, God, where will it end?" like you'd tell your mother your team lost a Saturday morning sandlot ballgame. But go see it - it's a chronicle of the most exciting event of this century, acted by the best and most attractive actors in the world.

THE CHASE - again, a novel that became a movie - almost. One gets the feeling of a 33rpm record played at 78rpm. The Chase is the story of a southwestern town and the passions that break out into the open when Robert Redford, hometown-boy-gone-bad, escapes from a reformatory and comes home. You learn a lot about Southern towns, assuming anyone really wants to. Marlon Brando is his dear crusading self again, as the sheriff and only honest guy in town, Janice Rule is marvelous as an uninhibited, super-sexy party girl, and Jane Fonda and Angie Dickinson are very pretty. Poor Miriam Hopkins - she plays a quiet, nervous lady very well, but at one point she has to become ratty and hysterical - and all in twenty seconds flat. It's ridiculous - but that's the movies these days.

2½ ★ ★ ★ STARS



1 ★ STAR



HUBCAPS OF FREEDOM is a 10 hour musical, documenting the life of a teenage gang in Pottsburgh, South Dakota. One hour long scene is very funny because it makes you laugh. 235 fat kids pull up to a Minny Cooper on motorcycles and make fun of the car. They point at it and say "ha ha...you little car" and drive around it in a big circle. Suddenly, they all fall off their bikes and crash into each other but they leap up smiling and sing the lovely "Hubcap Song." Then they steal the tiny hubcaps and skip off to hang around in front of Woolworth's Five and Dime store for an evening of spelling bees and art history. Lots of great hand held 8 m.m. camera work by Howie's Mother. Day light panfilm was used for interiors and you can't see anything through half the movie, so bring a magazine with you. Gabby Hayes, Wild Bill Elliot, Tim Holt, Fuzzy Q. Jones, Lash Larue and Lucky head the excellent cast.

WE READ YOUR MAIL



We invite all readers to send comments, criticism, questions and requests to:
**WE READ YOUR MAIL, HIT PARADER,
CHARLTON BUILDING, DERBY, CONN.**

Dear Editor:

I half agree with you about the Hullabalooos. They are quite ugly (except Geoffrey Mortimer and Rick Knight) and that their hair is too long; however, I have to agree with Nikkie Hyman in that I don't think you should make fun of their physical handicaps. I have the album and the music is quite good. I hope Nikkie reads this letter because I half agree with her, too. Please don't compare singing groups to each other. They have a lot in common, one thing - talent, another thing - looks. There are at least one or two ugly members of a singing group, while the others are all quite good looking. Mick Jagger has big lips and nose, Ringo has a big nose, Harry Dunn has buck teeth, and others can't help their handicaps. It's hard on them because of this fact. Many people make fun of them because they feel mean and love to pick on somebody. To get back to the Hullabalooos: I can't say much about their looks (except of course Rick and Geoffrey), but their music is groovy. They certainly are making more money than you can imagine. I'm a member of their fan club (by accident) but only because I asked for a picture of them and got a free membership card.

Let's face it. You just can't get away from ugliness in this world. It isn't a paradise of beautiful things. Please say that Rick and Geoff are a little good looking and listen to their music. You may find that you like it.

Sincerely,
Toni Hammerbed
Louisville, Ky.

Dear Jim:

Here's The Animal story for this issue. Eric Burdon was most complimentary about HP, but the same time I should inform you that his voice is far from Cockney, read your story "An Evening With Mick and Eric." I wonder if he saw that faux pas of your's? Cockney's are from London, though not all Londoners are cockney - not me, for example, I'm just high-class, man. Eric is a Geordie and his accent is also called Geordie. People from Liverpool are Liverpudlians and their accent is Scouse, where as people from Man-

chester are Mancunians and I'm sure they have an accent called something but I can't think at the moment. People from Birmingham are Brummies, and I suppose you call their accent 'Brum'. These, incidentally, refer more to accents than dialects.

Please excuse the long treatise, but as my favourite editor, you really ought to know! (smiles)

Love and kisses,
Valerie Wilmer
London, England



This is a photo of our girl in London -- Valerie Wilmer. She gets to see all kinds of famous people in England and is a very talented writer-photographer. We sure are grateful she puts her stories and photos in Hit Parader, and are proud to have her aboard.

To the Editor,

You people ought to be ashamed of yourselves. This was the first time I ever bought your magazine and it's the last time I ever will. It seems that if it's an English group, you are ready to knock it. The Stones for example. What do you have...an "anti-Stone club?" Every issue you put out is ruining their name. You call them ugly, too sexy, and bad Rock and Blues singers. What did they ever do to you? As the saying goes, "If you can't say anything good, don't say anything at all."

Then in your March issue you said that the Hullabalooos are cheap copies of Buddy Holly and the Crickets and that they're uglier than the Stones. In the first place, I never heard of Buddy Holly and the Crickets and as long as the Hullabalooos are doing well, will you do the world a favor and leave them be? After all, everyone knows that somewhere in the world there is someone who looks like you. So in a broader sense you are a cheap copy of someone in the world. (How's that hit you? No? Let's try again!) Did you have to

use the Stones as a comparison? If you'll look at them you'll see they really are CUTE! (A lot cuter than anyone in that crummy publishing company of yours). It's no wonder the Stones won't talk to many interviewers, people jump on them before they listen to what they have to say. Reporters make up all kinds of stories about them so they figure "Why explain? They'll only twist it into lies anyway!"

Maybe you don't like what I said, but that's your problem. I'm not a really big fan of either the Stones or Hullabalooos but I can't stand to see such kind, warm, and wonderful people abused.

So take my advice, leave the Rolling Stones alone, leave the Hullabalooos alone, leave England alone, and LAY OFF THE GROUPS!!

Janice Demsey
4308 Mt. Vernon Ave.
Brookhaven, Pa.

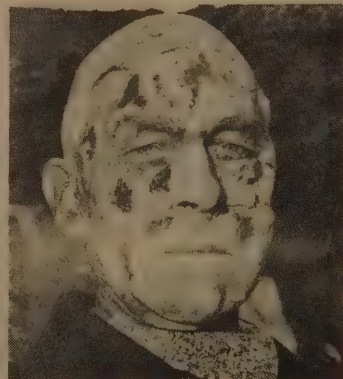
We hope you saw the interview with Keith Richards in the April issue. It's very unfortunate that you never heard of Buddy Holly. A statement like that means you really don't care about the music so why don't you lay off the groups.

Dear Editors:

If you have any idea that the HULLABALOOOS are cheap copies of another group, why not look at yourself in a mirror and then think of what you look like.

A Hullabaloo Fan,
Marie
1418-40 Street
Brooklyn, N.Y. 11218

That wasn't very nice making fun of our editors. One of them happens to be so ugly that he's letting his hair grow long and he's going to dye it blonde.



After our editor fell into a vat of chicken soup he got offers from 12 record companies.

Dear Editor,

Not but a few months ago did I start reading Hit Parader and Song Hits, and already I regret every issue I've missed. I think both magazines are extremely good. One of the reasons why is because I'm the type who always has a favorite song going through my mind. I find it frustrating to know the tune, but not the lyrics at times like this. Often times, a song I most like is not popular in my part of the country so I hardly ever hear it.

The other reason is the fabulous articles. Just a few months ago I got to speak briefly to the Lovin' Spoonful as they were here in concert. I thought they were great people and truly excellent performers and musicians, and wondered why hardly any magazines ran articles with more than the usual things like date of birth, background, how the group was formed, etc.

Your magazine's articles on the Lovin' Spoonful exceeded all of the others I have ever read. They really brought out exactly what the guys are like (thanks to the excellent coverage and that handy little tape recorder!). The pictures aren't always posed too -- like most you see, they always capture everyone just the way they are.

Please keep up the good work as you have in the past, and thank you again for the great articles (especially on the Spoonful), pictures, interviews and songs.

Your's truly,
Debbie Jay
1514 Wickham Lane
Charlotte, N.C. 28208



Editor:

I just read Nikkie Hyman's letter in the March issue of Hit Parader. I was shocked with your reply. If the Hullabalooos like their hair that way they have it, that's their problem, not yours. You people at Hit Parader must be batty, or gross. I know where you can go. You guys can drop dead as far as I am concerned.

Brad Carlson
1804 Parkview Ave.
Rockford, Illinois 61107

{Continued on pg. 54}

•SECRET AGENT MAN

(From The CBS-TV Show
"Secret Agent")

(As recorded by The Ventures/
Liberty)
SLOAN
BARRI

There's a man who leads a life of danger
To everyone he meets he stays a
stranger
With every move he makes another
chance he takes
Odds are he won't live to see tomorrow.

Secret agent man, secret agent man
They've given you a number
And taken away your name.

Beware of pretty faces you may find
A pretty face can hide an evil mind
Be careful what you say
Don't give yourself away
Odds are you won't live to see
tomorrow
(Repeat chorus).

Swingin' on the Riviera one day
Lyin' in a bombay area next day
Don't let the wrong words slip
While kissin' persuasive lips
Odds are you won't live to see
tomorrow.
(Repeat chorus).

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•LISTEN PEOPLE

(As recorded by Herman's Hermits/
MGM)

GRAHAM GOULDMAN
Listen people, to what I say
I say everybody's got to have their day
And don't cha know that everybody's got
to love somebody sometime
Everybody's got to win a heart
Everybody's got to love somebody
sometime
When you do I hope you never part.

I once found love, found love
Just like you
But then she came, she might come to
you
And don't cha know that everybody's got
to lose somebody sometime
But everybody can part
Everybody's got to lose somebody
sometime
So take care that you don't lose your
heart.

So take my advice and you'll always
find you'll be happy all of the time
Take my advice and you'll see you'll
be happy as you can be.

Listen people, to what I say
I say everybody's got to have their day
And don't cha know that everybody's
got to love somebody sometime
Everybody's got to win a heart
Everybody's got to love somebody
sometime
When you do I hope you never part
You'll never part
Listen people, listen people.

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vention.

•DAY DREAM

(As recorded by The Lovin' Spoonful/
Kama Sutra)

JOHN SEBASTIAN
What a day for a day dream
What a day for a day dreamin' boy
And I'm lost in a day dream
Dreamin' 'bout my bundle of joy
And even if time ain't really on my side
It's one of those days for taking a walk
outside
I'm blowin' the day to take a walk in
the sun
And fall on my face on somebody's new
mowed lawn
I've been havin' a sweet dream
Been dreamin' since I woke up today
It's starrin' me and my sweet dream
Cause she's the one that makes me feel
this way
And even if time is passing me by a lot
I couldn't care less about the dues you
say I got
Tomorrow I'll pay the dues
For dropping my load
A pie in the face for being a sleepy bull-
toad
And you can be sure that if you're feeling
right
A day dream'll last till long into the night
Tomorrow at breakfast you may pick up
your ears
Or you may be day dreamin' for a thousand
years.
What a day for a day dream
Custom made for a day dreamin' boy
And I'm lost in a day dream
Dreamin' 'bout my bundle of joy.
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Music Co., Inc.

•HOMEWARD BOUND

(As recorded by Simon and Garfunkel/
Columbia)

P. SIMON
I'm sittin' in the railway station
I got a ticket for my destination
On the tour of one-night stands
My suitcase and guitar in hand
And every stop is neatly planned
For a poet and a one-man band.

(Chorus)
Homeward bound
I wish I was homeward bound
Home with my thoughts escaping
Home where my music's playing
Home where my love lies waiting silently
for me.

Every day is an endless dream
Of cigarettes and magazines
And each town looks the same to me
The movies and the factories
And every strangers' face I see
Reminds me that I long to be
Homeward bound.
Chorus

Tonight I'll sing my songs again
I'll play the game and pretend
But all my words come back to me
In shades of mediocrity
Like emptiness and harmony
I need someone to comfort me.

Homeward bound
I wish I was homeward bound
Home with my thoughts escaping
Home where my music's playing
Home where my love lies waiting
silently for me
Silently for me.
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**FORGET NOT.....
MAY 12**

**WE
READ
YOUR
MAIL**



{Continued From pg. 53}

Dear Editor,

I finally bought my first copy of 'Hit Parader' today - what with the pictures of Jimmy Reed, Muddy Waters, and Little Walter I was curious to see what you had written about them.

Your article on the growing emphasis of harmonica in pop music was just great. However, you failed to mention Junior Wells, well known on Chicago's South Side. His album "Hoodoo Man Blues" Delmark 612, is well worth a review in 'Hit Parader' as an excellent example of modern Chicago blues.

Please keep up all your plugs for the authentic blues artists and keep up your high critical standards.

Sincerely,

(Miss) Amy Van Singel
440 Woodside Road
Hinsdale, Illinois 60521



Dear Mr. Birnbach,

I have just finished reading "Like A Rolling Stone Part II" in your magazine. It's all very interesting but I've heard it so, so many times before. We all know about Gerdes and the Gaslight.

We also know about Susie. I know that "Ballad is Plain D" was written about Susie. But I don't think that Bob's latest albums seem to show any reflection of her. The love songs in his "Bringing It Back Home" album seem to show evidence of a new love in his life. "Love Minus Zero/No Limit" and "Outlaw Blues" show quite obvious clues to make one believe that the rumor of Bob's being in love with a Negro girl are true. I have heard many stories stating that Bob's song "Ra-

mona" was about a Negro girl whom he was in love with. Also in the song "Outlaw Blues," he says at the end "She's a brown skinned woman but I love her just the same." In "Love Minus Zero/No Limit" he sings "My love's like a raven at my window with a broken wing."

Even in his "It Takes A Lot to Laugh, It Takes A Train To Cry" he's singing to someone new.

I just heard "Can You Please Crawl Out Your Window?" and he is still singing to someone. But who? Is it possible that he is over Susie and in love with someone else? I have heard several rumors no one seems to know who she is or if they do, no one wants to talk about her. Why the hush up?

I don't know who it is, but some new girl has had a definite influence on Bob's songs. Why is she kept such a secret?

Lastly-- Is Bob married?

I think you owe it to your readers to tell whole stories, not halves.

Sincerely,
Carmela Doyle
Woodstock N.Y.

**We like to keep our readers informed,
but we also respect performer's rights
to a little bit of privacy. So there Ha Ha!**

Dear Editor:

I just thought that I would add my two cents worth to the discussion about the change in Bob Dylan. The folk 'purists' (if I may be permitted to use such a term) have booed him and his electric guitars and organ off the Newport stage. Why are these people so blind to a genius? Anyone who has followed Dylan's career with even only passing interest will have seen this steady progression to rock and roll. Do they not see that he had exhausted the traditional folk medium and was looking for a new field to conquer? We have to respect the man for even daring to make such a switch. We may not agree with what Dylan is doing (Joan Baez had described it as going down-hill on classy roller skates) but don't knock it. Just don't listen to it. Find a new folk idol, that is if you can find one in the crop of protesters and pseudo-folkniks. When Mr. Dylan comes to Montreal this month, I will enjoy a good old "Blowing in the Wind" more than "Like A Rolling Stone." But I'm not going to stand up and boo when he drags his amplifier on stage, I respect him and his genius. After all Bob has said himself that it's all music. If you don't like it -- tough beans!

Yours truly,
Bob White
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Montreal, Quebec, Canada

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—Miss L.B., Gloucester City, N.J.
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—M.S., Akron 2, Ohio
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—Mrs. C.B., Philadelphia 46, Pa.
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•HUSBANDS & WIVES
(As recorded by Roger Miller/Smash)
ROGER MILLER
Two broken hearts lonely looking like houses where nobody lives
Two people each having so much pride inside
Neither side forgives
The angry words spoken in haste
Such a waste of two lives
It's my belief
Pride is the chief cause and the decline
In the number of husbands and wives
Woman and a man a man and a woman
Some can and some can't and some can't.
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•(I CAN'T GET NO SATISFACTION)
(As recorded by Otis Redding/Volt)
MICK JAGGER
KEITH RICHARD

I can't get no satisfaction
I can't get no satisfaction
Well I tried, and I tried and I tried, and I tried
I can't get no
I can't get no.

When I'm driving in my car
And a man comes on the radio
Tellin' me more and more
About some useless information
Supposed to fire my imagination
I can't get no
No, no, no
Hey, hey, hey
That's what I say.

I can't get no satisfaction
I can't get no satisfaction
Well I tried, and I tried and I tried, and I tried
I can't get no
I can't get no.

When I'm watching my TV
And a man comes on and tells me
How white my shirts should be
But he can't be a man
'Cause he doesn't smoke the same cigarettes as me
I can't get no
No, no, no
Hey, hey, hey
That's what I say.

I can't get no satisfaction
I can't get no girl reaction
Well I tried, and I tried and I tried, and I tried
I can't get no
I can't get no.

When I'm riding round the world
And I'm doing this and I'm signing that
And I'm trying to make some girl
Who tells me baby better come back
Maybe next week
'Cause you see I'm on a losing streak
I can't get no
No, no, no
Hey, hey, hey
That's what I say.

I can't get no
No, no, no
I can't get no satisfaction.
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ACROSS

- 1 Manufactured
5 Take by theft
10 Music drama
12 Ray ---
14 Edible seeds
15 "Second Hand ----"
16 Myself
17 Pinch
18 Annoy
19 --- And Eddie
20 Renown
22 Buzzing insect
23 James ---
24 --- Lupino
25 --- Collyer
26 Cheering shout
27 Peter And ---
29 --- Francis
32 Washing vessel
33 Doris ---
34 --- Christy Minstrels
35 --- Adams
37 Female bird
38 Early stringed instrument

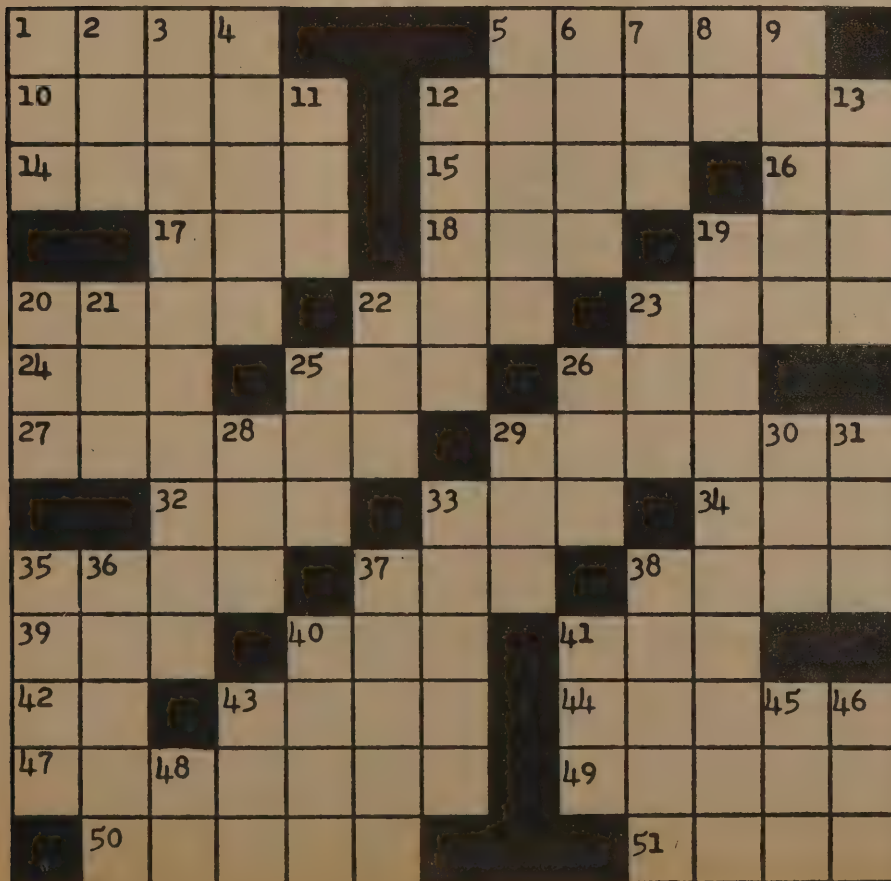
- 39 Large truck
40 --- Shannon
41 --- Damone
42 Stammering sound
43 Black fuel
44 Likeness
47 Frank ---
49 Tightwad
50 Famous
51 At that time

DOWN

- 1 Crowd
2 Gorilla
3 Male singer (2 wds.)
4 Tennessee --- Ford
5 Dinah ---
6 Chore
7 Before
8 --- Martino
9 Sour fruit
11 Poisonous snake
12 Wept
13 Fruit pit

- 19 Male singer (2 wds.)
20 Small fruit
21 Fuss
22 Hamburger roll
23 Prohibit
25 --- Dylan
26 --- Acuff
28 Owing
29 Is able to
30 Noun suffix
31 Female sheep
33 --- Reese
35 Pre-holiday periods
36 Bobby ---
37 Listened to
38 Utmost extent
40 Love to excess
41 Vigor
43 Feline
45 Golly!
46 Sea eagle
48 Negative

Answer on Page 59



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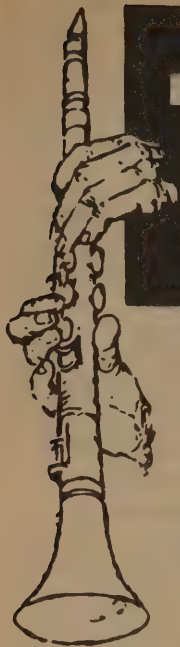
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TEMPO

by Jim Delehant

T. BONE WALKER

When Aaron T. Bone Walker plays guitar he makes people cry and he gets response from the audience as though the performance was really a church meeting. Bone, as Muddy Waters calls him, has not been on a lot of recordings. His best known ones are on Atlantic, but there is another on Decca called "The Original American Folk Blues Festival" recorded live in Germany, and on a Prestige album he backs singer Jimmy Whitherspoon. There are probably others on which he is an anonymous sideman.

It's very difficult these days to keep a blues band on the road. T. Bone no longer travels with one. Really, he is fascinating all by himself, but he usually works with whatever house band is handy. Although T-Bone started much earlier (in 1929 under the name Oak-Cliff T. Bone) than most of the living blues men he is finding mighty tough competition from other "stars" who are managing to keep their bands on the road. Men like Junior Parker, Little Milton, Bobby Bland with Wayne Bennett and of course B.B. King are working regularly, but B.B. seems to be a particular thorn in T. Bone's side. B.B. does sound awfully similar to Walker even right down to the vocals. When asked about King, Walker replied, "I'm a much older man than B.B. King. I was the one who started B.B. I've only been in this business 38 years and B.B. is 40 years old. He came after me. For 5 years there was no one out there but me playing the blues on guitar. So, practically all the blues guitarists got it from me."

T. Bone plays "everything, jazz, blues, low down blues. Most anything you want. I play what I like to play most of the time. Blues, I love it. That's where



A rare photo taken backstage at the Apollo Theatre after a great blues show. Standing {L to R} blues singers Jimmy Rushing, T. Bone Walker, Sonny Terry, Muddy Waters & Brownie McGee. Seated, harmonica player James Cotton and comedian M.C. Spodeodee. These beautiful musicians have been going strong for 20 or 30 years.

The blues will never die.

I started, so I continue with the blues. I throw in jazz sometimes but the blues is my living."

Since the British kids discovered him, T. Bone keeps up with the modern music scene. "I'm familiar with all music. The words in the songs now don't make sense, but they've got a wonderful beat and that's what the kids love. They don't listen to lyrics anyway. If the beat is right, that's what they want. I like the Byrds' sound. I like all the groups' sounds. I play in England 3 times a year and I got a group over there called the T-Bones. They got a record out now. They work with me when I go over there. Georgie Fame, the T-Bones, and a year ago I had John Mayer and the Blues Breakers and I worked with Chris Barber."

He seemed rather insulted when I asked if we are experiencing a come-back of the blues. "What do you mean come-back? The blues never went out. Everybody has always done the blues. Even the jazz is blues."

T. Bone describes his style as "progressive blues. It's the way I like to play. It's the style I set and I'm going to stick with it. I can't get away from it. If I did, it wouldn't be T. Bone. I can play anything, even what the kids are playing, but I have to go right back to the blues I made 25 years ago."

Although he is famous for his guitar playing... "I play organ, piano, bass. My

first instrument was bass. My father was a bass player. He taught me bass. Then I changed from bass to banjo. Banjo to guitar. I can play seven instruments." He turned to amplified guitar in 1939. "When amplifiers first came in, we didn't want them. I was playing with a big band, it had an echo. We had to get used to this. It's not a good rhythm for a band with an amplifier. Right now Basie won't use an amplifier because the rhythm gets an echo on it. The main thing is adjusting the volume. If you put it too low you might hear a rattle and if it's too high you get an echo and it sounds off to the guys in the rhythm section. So amplifier is strictly for a lead instrument and anybody playing lead guitar needs it to be heard. Otherwise, you don't need one just to play rhythm. I'd much rather have a guitar like Brownie McGee's playing rhythm."

What about the future? T. Bone has a definite opinion. "Jimmy Rushing and I have been in this business for a long time and he's still going. He's in his 60's. This new stuff that comes out doesn't last that long. Take Muddy Waters. He'll be here when you die, because he set a style. He sings a type of blues that nobody sings. All the blues singers in this show today don't sing alike. (Sonny Terry, Brownie McGee, Muddy, John Lee Hooker, Bo Diddley, T. Bone). But it's still the blues. The blues will never die."

• KICKS

(As recorded by Paul Revere & The Raiders/Columbia)

BARRY MANN

CYNTHIA WEIL

Girl, you thought you found the answer
on that magic carpet ride last night
But when you wake up in the morning
The world still gets you uptight
Well there's nothing that you ain't tried
To fill the emptiness inside
But when you come back down
Girl, you still ain't feeling right
And it seems like kicks just keep getting
harder to find
And all your kicks ain't bringin' you
peace of mind
Before you find that it's too late
You better get straight
Woah but not with kicks.

Well you think you're gonna find yourself
a little piece of paradise
But it ain't happened yet
So girl you better think twice
Don't you see no matter what you do
You'll never run away from you
And if you keep on running
You'll have to pay the price
Don't it seem nice
Kicks to make you face the world each day
That road goes nowhere
Believe me, you can find yourself another
way
But not with kicks.

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• LULLABY OF LOVE

(As recorded by The Poppies/Epic)

LARRY BUTLER

BILLY SHERRILL

Hear the breeze in the trees
Hear the birds softly singing
And the song that they sing is our
lullaby of love.

Hear the rain, sweet refrain
Every raindrop is singing
And the song that they sing is our
lullaby of love.

Forever and ever
Our love will be true
Forever and ever
I'll always love you.

Every beat of my heart
Says I love you, I love you
I love you
And the song in my heart is our
lullaby of love
(Repeat chorus).

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Solution for puzzle
found on page 57

M	A	D	E		S	T	E	A	L			
O	P	E	R	A		C	H	A	R	L	E	S
B	E	A	N	S		R	O	S	E		M	E
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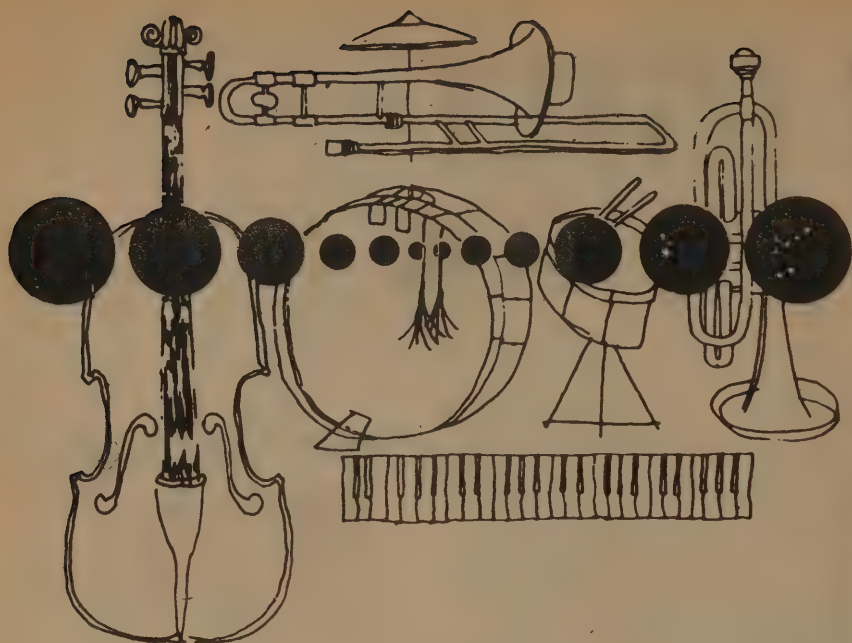
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MUSIC



COUNTRY

Merle Kilgore is back after undergoing surgery on his throat several weeks ago. *Roger Miller* has assumed the role of talent scout for his Smash label's parent firm, Mercury. *Roy Clark*, *Wanda Jackson* and *Hank Thompson* appeared at the New London Submarine Base. *Leroy Van Dyke's* 5-year old son was killed in a skating accident in February. Despite near blizzard conditions, in February, complete sellout crowds jammed arenas to hear a country music package consisting of *Webb Pierce*, *Ray Price*, *Jimmy Dickens*, *Red Sovine* and *Max Powell*. The package played engagements in Canada, New York, New Jersey and Connecticut, and on many occasions, was sold out at the gate weeks before show time. *Archie Campbell* painted the cover for the new "Grand Ole Opry" Book published by WSM. *Eddy Arnold* will be starred in a new country music television series. Present plans call for a series of one-hour shows to originate from Nashville. *Johnny Wright* and *Kitty Wells* put down \$45,000 for their new custom made "home on wheels."

EDDY ARNOLD



LEROY VAN DYKE



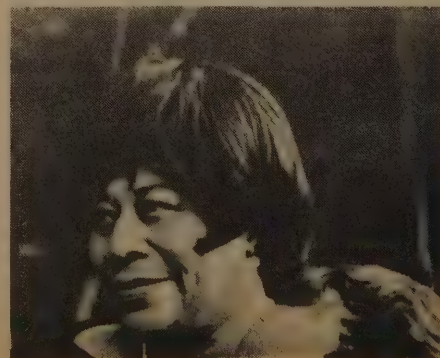
JAZZ & BLUES

Clarinetist *Buddy DeFranco* replaced *Ray McKinley* as leader of the *Glen Miller* band in January. *Woody Herman* and his band will tour the Soviet Union this spring at the request of the State Dept. *Benny Goodman* was the last one behind the iron curtain in 1962. *Sam Jones*, formerly *Cannonball Adderley's* bassist, has replaced *Ray Brown* in the *Oscar Peterson* trio. They met drummer *Louis Hayes* at Oscar's home in Canada for 3 weeks of rehearsals during February. After settling money problems, *Red Hold* and *Eldee Young* have rejoined *Ramsey Lewis*. It's rumored that versatile pianist *Bobby Scott*, who worked closely with *Quincy Jones*, has been offered a job at *Barry Gordy's* hitsville in Detroit. Four history making tenor saxophonists appeared in concert at Philharmonic Hall in New York during February. The Impulse Records artists included *Coleman Hawkins*, *Sonny Rollins*, *John Coltrane* and *Archie Shepp*. The Merv Griffin TV show has *Bob Brookmeyer*, *Jim Hall*, *Art Davis* and *Jake Hanna* in the studio band. *Gerry Mulligan* wrote the title song for the United Artist's movie "A Thousand Clowns." *Andre Previn* and *Alan Jay Lerner* are writing a musical comedy "Coco" for Broadway. Don't miss a new verve l.p. which features *Ella Fitzgerald* backed by *Duke Ellington* and his orchestra. Ella sings famous Duke songs. It's called "Ella At Duke's Place." Finest jazz we've heard in a long time. The University of Chicago presented its annual folk festival in February. Among the performers were *Muddy Waters*, *Fred McDowell*, *Rev. Gary Davis* and *The Meditation Singers*. Testament records, located in Chicago, has arranged to release never-before-released *Muddy Waters* sides made in Mississippi in 1941 and 1942. Prestige records recently recorded *Junior Parker* backed by a stellar combo including *Jaki Byard* on piano. Harmonica players who like to play along with records might like to know that you can play C harp on many of the *Chuck Berry* sides.

BOBBY SCOTT



ELLA FITZGERALD



SPOTLIGHT

POPULAR

Elvis Presley has signed a contract to make four more pictures for MGM in addition to the two he is doing this year. Later, this month he begins "Jim Dandy," (previously titled "Never Say Yes"). "It's Killing Me" starts filming this summer. Everybody is getting married these days. Bobby Hatfield of the Righteous Brothers got hitched to 22 year old singer Joy Ciro in Beverly Hills and Jackie DeShannon went down the aisle with Bud Dain an executive with her record company. Also, newly married is Beatle George Harrison to the lovely Patti Boyd. Sonny & Cher are making a movie. Besides writing 8 new songs for it, Sonny is also helping to write the story. It's based on the life of the dynamic duo. A whole line of Sonny & Cher clothes and Cher cosmetics are now on the market. Clothes include an animal fur vest, ruffled shirts and bell bottomed trousers. *The Ramsey Lewis Trio* played at New York's Arthur at the request of Sybil Christopher. Tony Bennett, recently did a two-weeker at the Copacabana. His first week broke all records. Mercury songstress Lesley Gore made a recent Miami promotion trip. Within seven weeks of release the *Rolling Stones'* LP "December's Children (and Everybody's)" has received the gold certificate for \$1,000,000 sales from the RIAA. American Productions was formed by the *Beach Boys* to produce, direct and package musicals and TV shows. Bobby Vinton taped a Polish musical show for broadcast on "Voice of America." David McCallum visited Macy's to promote his "Music-A Part Of Me" LP. Joe Tex has been signed for five solid months of one-nighters in Denver and ending June 1st with his opening at the Trip. *Sam the Sham and the Pharaohs* completed a promotional visit to Paris.

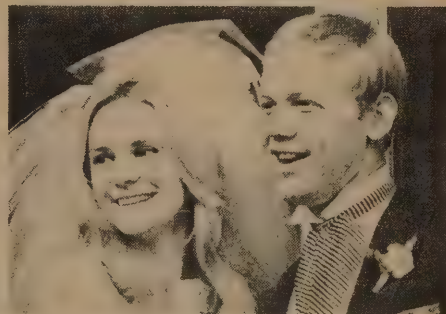
FOLK

Verve Folkways record was planning on releasing the sides cut at the Cafe Au Gogo in early March. If you see it get it. It's a good cross section of what is happening in music today. We hope the *Lovin' Spoonful* hit number one with their new side "Day Dream," it's beautiful, beautiful. They'll have a rough time competing with new *Beatles* and *Stones* stuff though, even though "Dream" is much better. The Spoon played a couple of dates in Boston, where there is an awful lot of music going on, and Sebastian is considering writing the music for a new *Woody Allen* movie. The *Byrds* really dug playing opposite *The Paul Butterfield Blues Band* recently in Los Angeles. Wow, what a show. Before *Mike Bloomfield* left for L.A. he told us he was going to ask *Ray Charles* if he could play guitar with him. Ray's new "Crying Time" l.p. on ABC Paramount is a gas, especially the slow blues cuts. Ray also plays organ on a new *Quincy Jones* l.p. "Quincy's Got A Brand New Dog." *Bob Dylan's* touring band is *The Hawks* who used to back *Ronnie Hawkins* in Canada. Paul McCartney song "Yesterday" ran away with all kinds of awards at The Grammy Thing. We hereby give it "The Best Ballad of the Century" award. People in the "Best Folk Recording" category were the usual *Belafonte*, *Makeba*, *Peter, Paul & Mary*, *Pete Seegar*, *Joan Baez* and *The Womenfolk*. The *Byrds* got "Best New Artist." *Bob Lind's* "Elusive Butterfly" and *Simon and Garfunkel's* "Homeward Bound" have beautiful words. Let's get more stuff like that on the charts. *Moultly* of *The Barbarians* got a lotta chutzpah singing that song. We give that one "Yech Song of the Week Award." *Travels of The New Christy Minstrels* is now being filmed for a tv special later this year. The *Gabby Hayes* fan club held a huge party at Howies Grocery's store in Burnt, N. Dakota. Entertainment included a screening of the movie "Hubcaps for Freedom." *The Rock-Folk Bombers* played for dancing and gave out their new album "Rubber Borsht" as prizes for the dance contest.

BOBBY VINTON



JACKIE DESHANNON
BUD DAIN



JOHN SEBASTIAN



MIKE BLOOMFIELD



●WALKING MY CAT NAMED DOG

(As recorded by Norma Tanega/New Voice)

NORMA TANEGA

I'm walking all around the town
Singing all the people down
Talking around
Talking around.

Happy, sad, and crazy wonder
Choking up my mind
With perpetual dreaming.

Me and my cat named Dog
Walking high against the fog
Singing the sun
Singing the sun.

(Repeat Chorus)

We're drifting up and down the street
Searching for the sound of people
Swinging their feet
Swinging their feet.

(Repeat Chorus)

Dog is a good old cat
People, what you think of that
That's where I'm at
That's where I'm at.

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●SHAKE ME, WAKE ME

(As recorded by the Four Tops/Motown)

HOLLAND

DOZIER

HOLLAND

All through this long and sleepless night
I hear my neighbors talking
Saying that out of my life and to another's arms you'll soon be walking
Somebody shake me, wake me
When it's over
Somebody tell me that I'm dreaming
and wake me when it's over.

They say our love ain't what it used to be
And everyone knows but me
I close my ears not wanting to hear
But the words are loud and clear
Through these walls so clear
I hear my neighbors saying
They say (she don't love him)
(She don't love him)
They say my heart's in danger
'Cause you're leaving me for the love of a stranger
Somebody shake me, wake me
When it's over
Somebody tell me that I'm dreaming
and wake me when it's over.

Girl you are what my heart desires
My whole world you've inspired
I can't bare to be losing you
'Cause I loved you my whole life through.

Many nights I pace the floor
Listening to my name being criticized
What a fool I am not to realize
You don't want me by your side
As the tears creep on my face
I can't believe I've been replaced
If I've ever, ever dreamed before
Somebody tell me I'm dreaming now
Shake me, wake me somebody
When it's over
Somebody tell me that I'm dreaming and wake me, shake me when it's over
Shake me, wake me somebody
When it's over.

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●GLORIA

(As recorded by Shadows Of Night/Dunwich)

VAN MORRISON

S. I. MORRISON

Like to tell you 'bout my baby
You know she comes 'round oh
She's 'bout 5'4" from her head
down to the ground

Well she comes around here
Just about midnight
She makes me feel so good Lord
She makes me feel all right
Her name is G L O R I A

G L O R I A

I'm gonna shout it all night
I'm gonna shout it everyday
Yeah, yeah, yeah, yeah, yeah.

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●NIGHT TIME GIRL

(As recorded by the MFQ/Dunhill)

AL COOPER

I. LEVINE

Under the veil of her perfume and paint
There was long ago a girl who used to
be a saint

A rose raised up to someday marry the
son
Instead of hiding in the shadows with
just anyone.

Hey now, hurry now night time girl
It's the right time now to get even with
the world
This fast life's a gas night time girl
There's no future it's just the past for
you to run from.

Love's not real it's just a poet's foolish
dream
Hatred's half sister is a man-made machine
The motions or love potions never ever
pay the rent
So she spends all her kisses
And thinks they're all well spent
(Repeat chorus).

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●LOVE IS ME, LOVE IS YOU

(As recorded by Connie Francis/MGM)

HATCH

Come on baby let's tell all the people
We've found a way to end the blues
Let's get together and just start a rumor
that everyone will think is new
Love is warm, love is fine
Love is yours, love is mine
Love is free, love is true
Love is me, love is you.

Come on baby let's tell all the people
That love is such a wonderful thing
Let's get together and just start a notion
that everybody else can see
Come on baby let's tell all the people
That love will never pass you by
Let's get together and start a habit
That everybody else can try
(Repeat chorus).

Come on everybody let's tell everybody
that love is still the greatest
Let's get together and just start a gimmick
That nobody else can forget.
(Repeat chorus.)

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●I FOUGHT THE LAW

(As recorded by Bobby Fuller/Mustang)

SONNY CURTIS

A-breakin' rocks in the hot sun
I fought the law and the law won
I miss my baby and the good fun
I fought the law and the law won
I fought the law and the law won.

I left my baby and I feel so bad
I guess my race is run
She's the best girl I've ever had
I fought the law and the law won
I fought the law and the law won.

A robbin' people with a zip gun
I fought the law and the law won
I fought the law and the law won
I needed money cause I had none
I fought the law and the law won
I fought the law and the law won.

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●634-5789

(As recorded by Wilson Pickett/Atlantic)

CROPPER

FLOYD

If you need a little lovin'
Call on me all right
If you want a little huggin'
Call on me baby, mmmmmmm
Oh I'll be right here at home.

All you got to do is
Pick up your telephone
And dial 634-5789
(What's my number)
634-5789.

If you need a little huggin'
Call on me
That's all you got to do now
If you want some kissin'
Call on me baby, all right
No more lonely nights
Will you be alone.

All you got to do is
Pick up your telephone
And dial 634-5789
(That's my number)
634-5789.

Oh, I'll be right there
Just as soon as I can
And if I be a little bit late now
I hope that you'll understand
Oh yeah all right
mmmmmmmm.

If you need a little lovin'
Call on me
Lord have mercy
If you want some kissin'
Call on me baby
That's all you got to do now.
No more lonely nights
Will you be alone.

All you got to do is
Pick up your telephone
And dial 634-5789
(That's my number)
634-5789
Oh yeah, 634-5789.

Call me on the telephone
634-5789.
No more will you be alone
634-5789
(What's my number) 634-5789
(That's my number) 634-5789.
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●BANG BANG (MY BABY SHOT ME DOWN)

(As recorded by Cher/Imperial)
SONNY BONO

Bang bang I was five and he was six
We rode on horses made of sticks
He wore black and I wore white
He would always win the fight.

Bang bang he shot me down
Bang bang I hit the ground
Bang bang that awful sound
Bang bang my baby shot me down.

The music played and people sang
And just for me the church bells rang
Hey, hey, hey
Ceasar came and changed the time
And I grew up, called him mine
He would always laugh and say
Remember when we used to play.

Bang bang I shot you down
Bang bang you hit the ground
Bang bang that awful sound
Bang bang I used to shoot you down.

Now he's gone I don't know why
And till this day sometimes I cry
He didn't even say goodbye
He didn't take the time to lie.

Bang bang he shot me down
Bang bang I hit the ground
Bang bang that awful sound
Bang bang my baby shot me down.

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●ONE MORE HEARTACHE

(As recorded by Marvin Gaye/Tamla)
ROBINSON
MOORE
ROGERS
WHITE
TARPLIN

One more heartache
I can't take it
My heart is carrying such a heavy load
One more ache would break it
Just like a camel with a heavy pack
One last straw I tell ya, I said
it broke the camel's back
Aaah, aaah
I can't take it
I can't stand it.
One more heartache
It would turn me right around
First you build my hopes up high
And then let me down
Like a house you built with toothpicks
Stacked upon the kitchen table
One last toothpick falling down
The foundation was not able
Aaah, aaah
I can't take it
I can't take it
Mmm now, now baby.
One more heartache
Would just seem too much load
I'm fed up with the heartache
One more and I'll explode
Like a toy balloon that's filled with as
much air as it can take
One more cup of air and that balloon
has got to break
Aaah, aaah
I can't take it
I can't stand it
It's so hard
Without a love, without a love
Oh baby, can't take another one.
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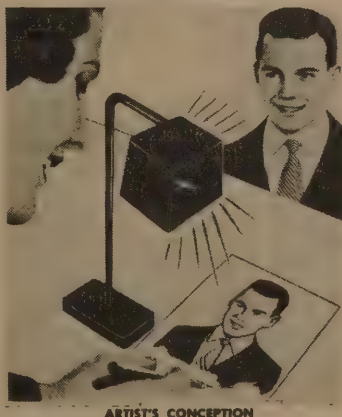
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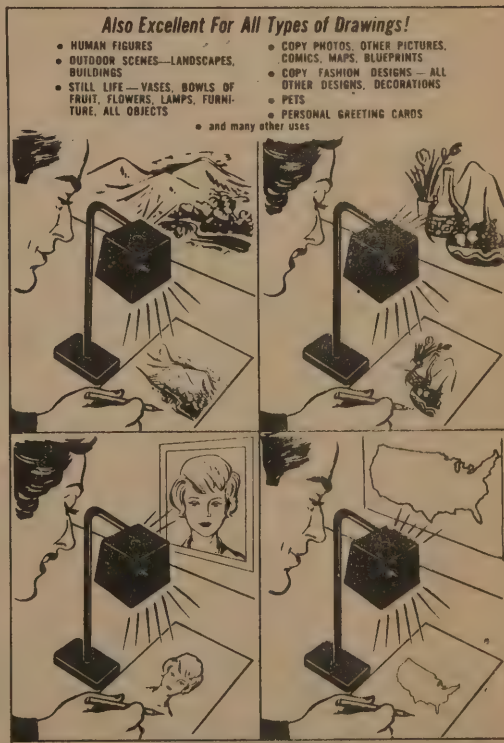
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Platter Chatter

MY NAME IS BARBRA, TWO....features more songs from the Emmy award winning TV special. In the medley that includes "Second Hand Rose," "Brother Can You Spare A Dime" and "Nobody Knows You When You're Down And Out" Barbra shifts moods with incredible deftness. "He Touched Me" reaches a dramatic climax few singers can equal, "The Shadow Of Your Smile" and "Quiet Night" are irresistibly romantic and everything else on the album is superb. Sooner or later everybody in the world will be a Barbra Streisand fan, so why fight it. Buy her record, already. (COLUMBIA CL 2409)

MANN MADE answers the question "Whatever happened to Manfred Mann?" Despite their success in America with "Do Wah Diddy" and "Sha La La" the group prefers to remain in England where they record some unbelievable music. These five versatile young men have an exciting sound and style of their own. Dig the feeling in "Stormy Monday Blues" and "I Really Do Believe." The harmonica and saxophone solos on "L.S.D." and "You're For Me" are too much. And "Bare Hugg" is very nice too. While many albums shortchange you with 11 songs, this one gives you 13. How can you resist such a bargain?!! (ASCOT ALS 16024)

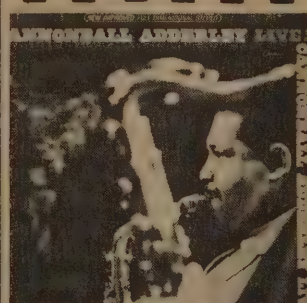
DYLAN JAZZ ventures into the uncharted territory of jazz-rock-folk. It's an extremely pleasant trip. The Gene Norman Group swings with "All I Really Want To Do," "Blowin' In The Wind," "Subterranean Homesick Blues," "Walkin' Down The Line" and several others. You can even dance to it because the drum beat behind the guitar and sax or flute is never lost and that's very essential. {GNP CRESCENDO S 2015}

THE SUPREMES AT THE COPA is a live recording of the fabulous trio's nightclub act. It's a delightful show that includes their big hits, {"Baby Love," "Stop! In The Name Of Love," "Back In My Arms Again"}, old standards {"You're Nobody Till Somebody Loves You," "Rock-A-Bye Your Baby With A Dixie Melody"}, some fine recent songs {"The Boy From Ipanema," "Queen Of The House," "Somewhere"} and a wonderful tribute to Sam Cooke. The girls demonstrate their classy style, their humor, talent and everything else that has made them the world's #1 female singing group. {MOTOWN S 636}

HANDEL'S MESSIAH is a classical work usually heard around Christmas time. But the music is so magnificent it should be listened to more often. Angel Records offers a deluxe 3-record set complete with a lavishly illustrated 20 page booklet. Otto Klemperer conducts the Philharmonic Orchestra splendidly and the distinguished soloists and chorus sing superbly. There are many versions of Handel's oratorio available on records but this is one of the very best. (ANGEL SCL 3657)

CANNONBALL ADDERLEY-LIVE!, an on-the-spot recording of some exciting spontaneous music, will have you jumping up and down with carefree abandon. That's how "Work Song," "Sweet Georgia Bright" and "Little Boy With The Sad Eyes" should effect you. If they don't, then you're not a jazz fan. Cannonball's alto sax, the cornet {a mellow-sounding trumpet} of his brother Nat and the tenor sax and flute of Charles Lloyd are really cooking. Listen. {CAPITOL ST 2399}

OUR MAN FLINT is a must if you're a collector of spy movie soundtrack albums. Jerry Goldsmith (we know even less about him than we do about John Barry) wrote some themes that are exciting and weird and electronically way-out and even if you haven't seen the movie you can close your eyes while you dig the music and imagine all sorts of incredible scenes. We did. It was groovy. (20th CENTURY FOX TFM 3179)





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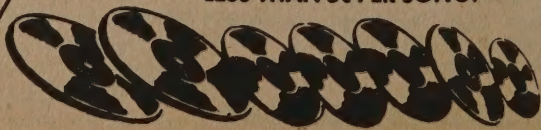
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|--|-------------------------------------|--|
| 1. Michelle | 21. Turn Turn Turn | 41. You Were Made For Me |
| 2. Tell Me Why | 22. I Hear A Symphony | 42. Back In My Arms |
| 3. Can You Please Crawl
Out Your Window | 23. But You're Mine | 43. Crying In The Chapel |
| 4. Sounds Of Silence | 24. Get Off Of My Cloud | 44. Engine Engine No. 9 |
| 5. Five O'Clock World | 25. I'm Henry The VIII, I Am | 45. L-O-N-E-L-Y |
| 6. A Well Respected Man | 26. I Like It Like That | 46. Help Me Rhonda |
| 7. Positively 4th Street | 27. Easy Question | 47. I Feel Fine |
| 8. Run Baby Run | 28. Satisfaction | 48. Come See About Me |
| 9. Eve Of Destruction | 29. Cara Mia | 49. Dear Heart |
| 10. It Ain't Me, Babe | 30. Seventh Son | 50. The Wedding |
| 11. Summer Nights | 31. The Name Game | 51. Sha La La |
| 12. We Gotta Get Out
Of This Place | 32. Tell Her No | 52. Amen |
| 13. Houston | 33. All Day And All
of the Night | 53. Dang Me |
| 14. The In Crowd | 34. This Diamond Ring | 54. The Little Old Lady
(From Pasadena) |
| 15. I Know A Place | 35. My Girl | 55. Under The Boardwalk |
| 16. I'm Telling You Now | 36. The Jolly Green Giant | 56. Rag Doll |
| 17. Girl Don't Come | 37. Baby Love | 57. Wishin' And Hopin' |
| 18. Do You Wanna Dance | 38. Leader Of The Pack | 58. Nobody I Know |
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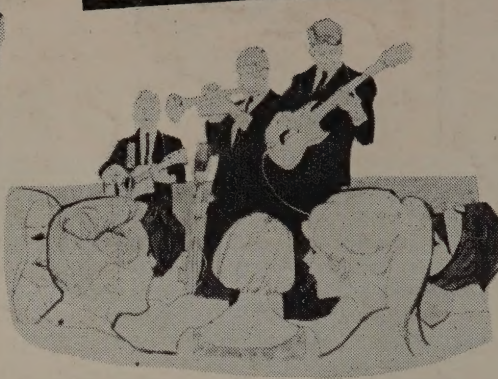
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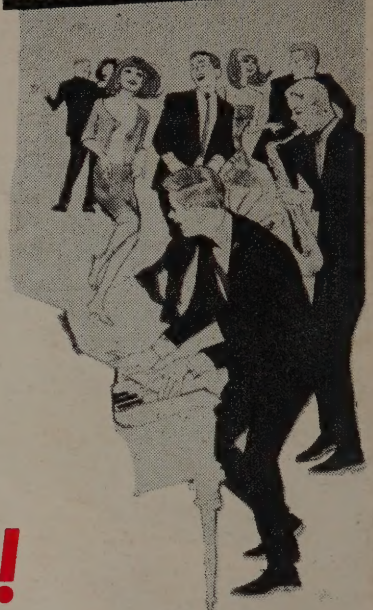
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